

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND EXALTS WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 53—No. 7.

SATURDAY, FEBRUARY 13, 1875.

PRICE: 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERT.—THIS DAY. The programme will include: Overture, "Egmont" (Beethoven); Suite, No. 6, in C (Lachner), first time in England; Concerto for pianoforte, in G minor (Moscheles), first time at these Concerts; Overture, "Melusina" (Mendelssohn). Vocalists—Miss Johanna Levier and Mr H. Walsman. Pianoforte—Dr Hans von Bülow. Conductor—Mr MAKER. Transferable stalls for the remaining Ten Concerts, One Guinea. Stalls for single Concert, Half-a-Crown.

CRYSTAL PALACE.—Dr HANS VON BÜLOW at the CONCERT, THIS DAY.

BRIGHTON.—Mr KUHE'S MUSICAL FESTIVAL.—Monday, Feb. 15: Mr Arthur Sullivan will kindly conduct his Overture, "Di Bello"; Liszt's Hungarian Fantasia—Mr Kuhe; Paganini's Violin Concerto—Mr Viotto Collins. Vocalists—Miss Blanche Cole and Signor Conti. Tuesday, Feb. 16: Mr J. F. Barnett will kindly conduct his *Lay of the Last Minstrel*; Schubert's Symphony, B minor; Overture, *Tannhäuser* (Wagner); Spohr's Adagio—Mr Lazarus; Mendelssohn's Rondo in B minor—Mr Kuhe; Brahms' Hungarian Dances, for orchestra. Accompanist—Mr Lindsay Sloper. Vocalist—Miss Johanna Levier. Thursday, Feb. 18: Mr G. A. Macfarren's Oratorio, *St John the Baptist* (kindly conducted by Sir Michael Costa), and Gounod's *Gaïus*. Madame Lemmens-Sherrington, Miss Antoniette Sterling, Mr Edward Lloyd, and Mr Santley. Friday, Feb. 19: Concert of Popular Music; *Moscheles' Recollections of Ireland*—Mr Kuhe. Vocalists—Madame Lemmens-Sherrington and Miss Charteris. During the week, Solos: Violin—M. Salnton. Flute—Mr Radcliffe. Violoncello—Mr H. Chipp. Oboe—Mr Barrett. Ophecleide—Mr Hughes. Saturday, Feb. 20: Handel's *Messiah*. Madame Lemmens-Sherrington, Miss Julia Elton, Mr M. Pearson, Mr Lewis Thomas, and Mr Sims Reeves. Solo Trumpet—Mr T. Harper. Organ, at all Oratorios—Mr R. Taylor. Chorus—Brighton Sacred Harmonic Society. Conductors—Mr F. Kingsbury and Mr Kuhe.

BRIGHTON.—Mr KUHE'S MUSICAL FESTIVAL.—Mr G. A. MACFARREN being unable to conduct his own Work (*St John the Baptist*), Sir MICHAEL COSTA has, in the kindest manner, consented to do so for him.

BRITISH ORCHESTRAL SOCIETY.—Patron, his Royal Highness the Duke of EDINBURGH, K.G.—The THIRD SERIES of CONCERTS will take place at ST JAMES'S HALL, on WEDNESDAY Evenings, viz.—March 10, 31, April 7, 21, May 5, 19. The programmes will be selected chiefly from the works of the great masters, and at each concert a symphony, a concerto, two overtures, and vocal music will be performed. In the course of the season the following new works will be produced—Symphony in C minor, "Robin Hood" (Alfred Holmes); Andante and Scherzo (Henry Gadaby); Nocturno for Orchestra (Mrs Marshall); Sonata, "Saffo" (A. Randegger); Overtures by J. L. Hatton and T. Wingham. An analytical and historical programme of each concert will be written by Mr G. A. Macfarren. The concerts will commence at eight o'clock, and the performance terminate as near ten o'clock as possible. Vocalists—Madame Lemmens-Sherrington, Miss Rose Hersee, Miss Blanche Cole, Miss Jessie Jones, Miss Edith Wynne, Miss Julia Elton, Miss Augusta Roche, and Miss Patey; Mr E. Lloyd, Mr H. Guy, Mr Sims Reeves, Mr Lewis Thomas, and Mr Santley. Instrumentalists: Pianoforte—Miss Emma Barnett, Miss Florence May, Mr Arthur Wilford, and Mr Walter Bachs. Violin—Mr Carrodus and Mr Henry Holmes. Violoncello—Mr Edward Howell. Conductor—Mr GEORGE MOUNT. Orchestra of 75 Performers. Accompanist—Mr J. Zerbini. Subscription stalls (in area or front row of balcony) £1 11s. 6d.; reserved seats (in area or balcony), 41s. A limited number of stall tickets to the members of the musical profession at One Guinea for the Series. For a single concert—stalls (area or front row of balcony), 7s.; reserved area or reserved balcony, 5s.; balcony, 3s.; back of area, orchestra, or gallery, 1s. Stanley Lucas, Weber & Co.; Cramer & Co.; Lamborn Cook; Mitchell's Library; Chappell & Co.; Olivier; Keith Prowse, & Co.; A. Hays; and at Austin's Ticket Office, St James's Hall. By Order, VAL NICHOLSON, Secretary.

84, New Bond Street, W.

BRITISH ORCHESTRAL SOCIETY. By Special Desire (under the immediate Patronage of H.R.H. the Duke of EDINBURGH, K.G., and Her Imperial Highness the Duchess of EDINBURGH), the Programme of the FIRST CONCERT (March 10) will consist entirely of Works by SIR W. STERND-DALE BENNETT.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. NINTH SEASON, 1875.—The FIRST CONCERT will take place on the 24th of February next. The Concerts of the Society afford an excellent opportunity for rising Artists to make their first appearance in public. Full particulars and Prospectus may be had on application to H. G. HOPPER, Hon. Sec.

ROYAL ALBERT HALL.—GRAND ORCHESTRAL CONCERT, TUESDAY next, Feb. 16, at Eight. Programme: Overture, Exhibition (Auber); Lieder (a) "Wonne der Wehmuth," (b) "Die trommel gerühret" (Beethoven)—Miss Antoniette Sterling; Concerto in D, for violin, by desire (Paganini)—Herr Wilhelm; Overture, "Paradise and the Peri" (Sir W. Sterndale Bennett); Symphony, No. 8, unfinished (Schubert); Violin Solo, Chaconne, for violin alone (Bach)—Herr Wilhelm; Song, "Poleus Grabesang" (Chopin)—Miss Antoniette Sterling; Wedding March, *Midsummer Night's Dream* (Mendelssohn). Conductor—Mr BARNBY. Tickets, 7s. 6d., 5s., 2s. 6d., Admission, One Shilling, at NOVELLO'S, 1, Berners Street, and 35, Poultry; and at the Royal Albert Hall.

THE GREAT ATTRACTION OF THE SEASON.

CRITERION THEATRE, Regent Circus.—Sole Proprietors and Responsible Managers, SPIERS & FOND.—EVERY EVENING at Eight, "LES PRES SAINT GERVAIS," new Comic Opera in English, by CHARLES LEROUX. Adapted by ROBERT REEC. Conductor—Mr F. STANISLAUS. The Opera commences at Eight, and is over by Eleven o'clock. The Free List is suspended. Principal characters—Madames Pauline Rita, Florence Hunter, Lilian Adair, Emily Thorne, and Camille Dabois; Messrs A. Brumby, Ferriol, Loredan, Connell, Hogan, Grantham, J. Manning. Private boxes from 21s. to 43s.; stalls, 7s. 6d.; dress circle, 5s.; boxes (bouquets allowed), 5s.; pit, 2s.; amphitheatre, 1s. To be obtained at the Box Office of the Criterion; and at the Libraries. Acting Manager—Mr EDWARD MURRAY.

MR HENRY LESLIE'S CHOIR, on THURSDAY next, Feb. 18, at ST JAMES'S HALL, FIRST SUBSCRIPTION CONCERT. Soloists—Miss Eva Leslie (her first appearance in public) and Miss Florence May. Tickets, 6s., 3s., 2s., 1s., at all Publishers; and Austin's, St James's Hall.

MR HENRY LESLIE begs to announce that his Niece, Miss EVA LESLIE (who has studied under Madame Sainton-Dolby), will make her first appearance in public at ST JAMES'S HALL, at the first Subscription Concert of his Choir on THURSDAY Evening next, Feb. 18.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA. FRIDAY, Feb. 20th, MACFARREN'S Oratorio "ST JOHN THE BAPTIST." Madame Sherrington, Madame Patey, Mr Edward Lloyd, and Mr Santley. Organist—Mr Willing. Tickets now ready, 3s., 5s., and 10s. 6d., at 6, Exeter Hall.

MANCHESTER and SALFORD GRAND VOCAL FESTIVAL, EASTER MONDAY and TUESDAY, March 29 and 30, at the ROYAL POMONA PALACE. Competition of Choirs, Choral Societies, Glee Clubs, Solo Singers, &c. £200 in Prizes. Choirs and Glee on Monday; Solos, &c. on Tuesday. Entries close March 1st. For particulars and Forms of Entry, apply to M. H. CHADWICK, 4, St Mary's Street, Manchester.

ST GEORGE'S HALL.—THE LARGE HALL can be ENGAGED for Morning Concerts and Performances on Mondays, Tuesdays, Wednesdays, and Fridays; and for Evening Concerts, Dramatic Performances, Subscription Balls, and Meetings, on Thursdays and Saturdays throughout the year. The Minor Hall, accommodating about 100 persons, can be engaged for Concerts and Meetings on Afternoons and Evenings throughout the year. For terms and dates, apply to Mr T. EVANS, Lessee; or to the Secretary, at the Office, 4, Langham Place, Regent Street North.

GRAND MUSICAL FESTIVAL and other Attractions at BRIGHTON, Feb. 9th to 23rd. Special Railway Facilities from London. Cheap Fortnightly Tickets. For particulars see programmes. By Order, J. P. KNIGHT, General Manager. London Bridge Terminus, February, 1875.

PORTRAIT OF THE LATE
SIR WILLIAM STERND-DALE BENNETT.
Painted by JOHN EVERETT MILLAIS, R.A.
Engraving by T. OLDHAM BARLOW, A.R.A.
This Picture will shortly be ON VIEW at the Publisher's.
EDWARD S. PALMER, 30, GOLDEN SQUARE, LONDON, W.

PASS SONG.—"A WILD MARCH DAY."—Sung by Mr WADMORE, and enthusiastically encored. Poetry by COOMBS DAVIES. Music by ALFRED J. SUTTON. Price 4s. WEEKS & CO., Hanover Street, W.

"ALICE."

MISS LILLIE ALBRECHT will make her Second Appearance at the Athenaeum, Camden Town, on Friday Evening, the 19th inst., when she will play ASCHER's popular and brilliant Transcription of his Romance, "ALICE, WHERE ART THOU?" and KETTERER's celebrated Octave, "GALOP DE CONCERT."

"COULD I BUT CALL HER MINE!"

MR WILFORD MORGAN sings his charming new Song, "COULD I BUT CALL HER MINE!" Every Evening, at Covent Garden Theatre, in the Operetta of *La Vivandière*.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN sings his immensely popular Song, "MY SWEETHEART WHEN A BOY," Every Evening, at Covent Garden Theatre, in the Operetta of *La Vivandière*.

"MY SWEETHEART WHEN A BOY."

MR NELSON VARLEY will sing **WILFORD MORGAN's** very popular Song, "MY SWEETHEART WHEN A BOY," Every Evening during his Provincial Tour.

"COULD I BUT CALL HER MINE!"

MR NELSON VARLEY will sing **WILFORD MORGAN's** new Song, "COULD I BUT CALL HER MINE!" on his Provincial Tour.

"JE VOUDRAIS ETRE."

MISS HELEN ARNIM will sing **Herr OBERTHUR's** admired Romance, "JE VOUDRAIS ETRE," with Harp accompaniment, at every Concert for which she is engaged during her Tour through the Provinces.

"ALICE, WHERE ART THOU?"

MR HENRY GANNEY will sing **ASCHER's** popular Romance, "ALICE, WHERE ART THOU?" at Glastonbury, Feb. 17th; Pontypool, 18th; Hawley, 22nd; and Northwich, 25th.

"MY SWEETHEART WHEN A BOY."

MR HENRY GANNEY will sing **WILFORD MORGAN's** popular Song, "MY SWEETHEART WHEN A BOY," every Evening during his Provincial Tour.

MR WILHELM GANZ begs to inform his friends and pupils that he has REMOVED to 126, Harley Street, W.

MR CARRODUS will Return to Town February 22nd.—47, St Paul's Road, Camden Square, N.W.

MR J. B. BOLTON (Baritone), having returned from America, is prepared to resume LESSONS in Dramatic and Ballad Singing, and to accept ENGAGEMENTS for Concerts and Operettas.—21, Sutherland Square, S.E.

MADAME OTTO-ALVSLEBEN begs to announce her Return to London, and requests that all Letters respecting ENGAGEMENTS may be addressed to the care of **STANLEY LUCAS, Esq.**, 84, New Bond St.

MRS JOHN MACFARREN begs to inform her pupils and friends that she is now in Town. All Letters to be addressed, 15, Albert Street, Gloucester Gate, Regent's Park, N.W.

MISS JULIA DERBY begs to announce that all communications respecting Concerts, Oratorios, &c., must be sent direct to her residence, 14, Grosvenor Road, Stockwell, S.W.

MR ORLANDO CHRISTIAN (Basso) begs to announce his Return to Town; and requests that all letters respecting ENGAGEMENTS may be addressed, 5, Chapel Place, Cavendish Square, W.

MR ARTHUR THOMAS will sing the new Ballad, by **WILFORD MORGAN**, "COULD I BUT CALL HER MINE," Feb. 13th, Willis's Rooms; Feb. 17th, Tottenham; Feb. 18th, Angel Town Institute, Brixton.

SIGNOR FOLI begs to announce his Return to England on March 12th. Address, until March 7th, to Opera Italian, Moscow.

MISS ESTELE EMRICK (Contralto), open to ENGAGEMENTS for Concerts, Oratorios, Public and Private Soirées. Address, 75, Newman Street, Oxford Street.

METZLER & CO'S
MASON & HAMLIN AMERICAN
ORGANS.

Illustrated Catalogues Post Free.

SOLE AGENTS—

METZLER & CO., 87, GREAT MARLBOROUGH STREET, LONDON.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSIOSELLERS,
LYON & HALL,
WARWICK MANSION.

HORACE'S ODE "TO CHLOE."

Music by **CHARLES SALAMAN.**

LATIN TEXT and LORD LYTTON'S ENGLISH VERSION.

In F and G. 2s. each, nett.

CHAMBER & CO., Regent Street; and LAMBORN COCK & CO., New Bond Street.

Now Publishing,

ANDANTE and ALLEGRO CAPRICCIOSO,

For PIANO and ORCHESTRA, Op. 5.

By **THOMAS WINGHAM.**

Dedicated to Signor RANDEGGER.

SOLO, 7s. 6d.

Also, by the same Composer,

SYMPHONY, in B flat, No. 2, Op. 6.

Dedicated, by kind permission, to Sir W. STERNDALE BENNETT.

PERFORMED AT THE CRYSTAL PALACE CONCERTS.

DUET, 15s.

FESTAL OVERTURE, in C, Op. 8.

Composed in Commemoration of the Jubilee of the Royal Academy of Music.

Dedicated to JOHN HULLAH, Esq.

DUET, 7s. 6d.]

To Subscribers, the above works will be issued at 12s. 6d. the Set. Names received by the Publishers—

LAMBORN COCK & CO., 63, NEW BOND STREET.

In the Press,

"BY THE WILLOWS."

A WREATH OF SONGS, Op. 11.

Words (from the German) by **L. N. PARKER.**

MUSIC BY

THOMAS WINGHAM.

Dedicated to Dr FERDINAND HILLER.

Price 7s. 6d.

BOOSEY & CO., 295, REGENT STREET.

ROBERT COCKS & CO'S LIST of STANDARD MUSICAL PUBLICATIONS (Vocal and Pianoforte) may be had, gratis and postage free, on application.

BRINLEY RICHARDS' ORIGINAL MUSIC for the

PIANOFORTE:—

Evening. Nocturne. 3s.	Let the Hills Resound. 4s.
Moonlight. A Serenade. 3s.	Albert Edward March. 3s.
Warblings at Eve, Noon, and Night. 4s.	The Fairies' Home. 3s.
Each 4s.	God Bless the Prince of Wales. 4s.

All at half price, post free in stamps.

London: **ROBERT COCKS & CO.**, 6, New Burlington Street.

Just Published.

"L'ORPHELINE ET L'ANGE."

ROMANOE.

Composed by **ALEXANDER REICHARDT.**

Sung by **Mlle CARLOTTA PATTI.**

A peine ai-je vu le printemps
Couvrir dix fois de leur feuillage
Les vieux saules de nos étangs,
Que, sans pitié pour mon jeune âge,
Dieu m'a ravi le guide aimé
Qui me prodiguait ses tendresses!
Je pleure son regard charmé!
Je ne reçois plus ses caresses!

Ainsi parlait, en gémissant,
Une orpheline désolée;
Mais un bel ange, l'embrassant,
Lui dit, d'une voix inspirée:
"Ne pleure plus et sois ma sœur
Ma mère sera notre mère,
Et tu verras que du bonheur
Il en est encore sur la terre!"

Price 4s.

London: **R. MILLS & SONS**, New Bond Street.

"LITTLE BIRDIE, SING TO ME."
SONG.

Words by **Miss S. P. HOWELL.**

Music by **WILFORD MORGAN.**

Price 4s.

London: **DUNCAN DAVISON & CO.**, 244, Regent Street.

"LOVE AT SEA,"

Sung with distinguished success by **Miss EDITH WYNNE** at the Liverpool Philharmonic Concerts.

Composed by **Sir JULIUS BENEDICT.**

Price 4s.

London: **DUNCAN DAVISON & CO.**, 244, Regent Street, W.

Funeral of the late Sir W. Sterndale Bennett,

AT WESTMINSTER ABBEY.

By the kind permission of the VERY REV. THE DEAN OF WESTMINSTER.

ON SATURDAY, FEBRUARY 6TH, 1875.

REQUISITION.

To the VERY REV. THE DEAN OF WESTMINSTER.

We, the undersigned, are strongly of opinion that the Interment of the Late SIR STERNDAL BENNETT, Professor of Music in the University of Cambridge, M.A., Mus. D., D.C.L., and Principal of the Royal Academy of Music, (who was unquestionably at the head of the Musical Profession in England,) in the Abbey Church of Westminster would be a fitting tribute to the genius and worth of this gifted Englishman; and, on more public grounds, a just recognition of the Art of which he was so distinguished an Ornament.

(Signed) His Royal Highness the Duke of Edinburgh, Earl of Dudley, Lord Coleridge, Bishop of Gloucester and Bristol, G. A. Macfarren, Sir Julius Benedict, Walter Macfarren, G. F. Anderson, Lucy Anderson, A. Randegger, Otto Goldschmidt, Jenny Goldschmidt-Lind, G. A. Osborne, W. G. Cusins, J. T. Willy, W. F. Low, J. Lamborn Cock, F. R. Cox, W. Dorrell, Brinley Richards, E. Garcia, H. E. Lunn, C. Steggall, Mus. D., Arthur S. Sullivan, John Hullah, Charles Santley, J. Sims Reeves, Henry Leslie, J. W. Davison, W. D. Davison, J. E. Millais, R.A., T. Woolner, R.A., Sir Henry Thompson, Sir Francis Grant, P.R.A., H. R. Eyers, P. Sainton, Charlotte Sainton-Dolby, Kellow Pye, Sir Thomas Gladstone, George Grove, A. Manna, Dr Stainer, J. Joachim, A. Chappell, A. Piatti, Charles Hallé, H. Smart, Dr Rimbault, E. Pauer, F. B. Jewson, John Thomas, Charles E. Stephens, E. J. Hopkins, Rev. Sir Frederick Gore Ouseley, E. G. Monk, Mus. D., Rev. A. Beard (Cambridge), J. Barnby, J. Turle, George Rose, Henry Broadwood, Sir George Elvey, Sir John Goss, W. H. Cummings, J. Macfarren, S. Arthur Cleasome, T. M. Mudie, H. T. Mudie, C. Collard, W. S. Collard, C. L. Gruneisen, Hans von Bulow, T. Chappell, John Gill, Stanley Lucas.

THE PROCESSION,

consisting of an Open Hearse and Mourning Carriages, left St John's Wood at 10.45, passing through Baker Street, Oxford Street, Union Street, Tenterden Street, past the Royal Academy of Music, and joined by the Royal and other Carriages, proceeded slowly along Regent Street, Charing Cross, and Parliament Street, to Westminster Abbey, in the following order:—

THE UNDERTAKER.

Two Assistants with wands.

THE HEARSE

Drawn by four horses, with silver equipments.

FOUR FAMILY MOURNING CARRIAGES—

I. C. S. Bennett, Esq. J. S. Bennett, Esq.
Thomas Case, Esq. Mrs Thomas Case.

II. Miss Scarr. Rev. H. Wood. Mr James Wood.
Mr and Mrs Case.

III. Rev. M. Kirkland. Lamborn Cock, Esq.
J. W. Davison, Esq. W. Dorrell, Esq.

IV. Dr King. J. G. Forbes, Esq. R. Case, Esq.
J. Case, Esq. G. Case, Esq.

PRIVATE CARRIAGE OF SIR STERNDAL BENNETT.

The Honourable Mortimer Sackville-West.

Representing Her Majesty the Queen.

Colonel the Hon. W. J. Colville.

Representing H.R.H. the Duke of Edinburgh.

CARRIAGE No. 1.

Deputation from the University of Cambridge, &c.
The Vice-Chancellor. Dr Bateson, Master of St John's.
The Rev. Arthur Beard, Precentor of King's.

Right Hon. the Earl of Dudley (President of the Royal Academy).

CARRIAGE No. 2.

The Directors of the Royal Academy of Music.
Sir Thomas Gladstone. T. T. Bernard, Esq.
Henry Rougier, Esq. W. F. Low, Esq.

CARRIAGE No. 3.

The Directors of the Royal Academy of Music (continued).
C. E. Sparrow, Esq. George Wood, Esq.
J. F. H. Read, Esq. J. Bruzard, Esq.

CARRIAGE No. 4.

The Directors of the Royal Academy of Music (continued).
Chandos Wren Hoskyns, Esq.
Gerard F. Cobb, Esq. (Cambridge).
C. R. Carr, Esq., M.A. (Cambridge).
Dr Garrett (Cambridge).

CARRIAGE No. 5.

Committee of the Royal Academy of Music.
G. A. Macfarren, Esq. Walter Macfarren, Esq.
Dr Steggall. W. H. Holmes, Esq.

CARRIAGE No. 6.

Committee of the Royal Academy of Music (continued).
Brinley Richards, Esq. Henry Leslie, Esq.
H. C. Lunn, Esq. Signor Garcia.

CARRIAGE No. 7.

Committee of the Royal Academy of Music (continued).
F. R. Cox, Esq. F. B. Jewson, Esq. H. R. Eyers, Esq.
John Gill, Esq., Secretary.

CARRIAGE No. 8.

Deputation from the Philharmonic Society.
G. F. Anderson (Honorary Treasurer), unavoidably absent through illness.
The Directors—J. Thomas, Esq. G. A. Osborne, Esq.
C. E. Stephens, Esq. F. B. Jewson, Esq.
Walter Macfarren, Esq.
Conductor, W. G. Cusins, Esq.
Secretary, Stanley Lucas, Esq.

CARRIAGE No. 9.

Deputation from the Royal Society of Musicians of Great Britain.
Sir John Goss. J. T. Willy, Esq.
Charles Coote, Esq. W. H. Cummings, Esq.
Alfred Gilbert, Esq.

CARRIAGE No. 10.

Royal Society of Musicians of Great Britain (continued).
Thos. Harper, Esq. Chas. Salaman, Esq.
H. Lazarus, Esq. J. Ella, Esq.
J. W. Standen, Esq., Collector.
Stanley Lucas, Esq., Secretary.

CARRIAGE No. 11.

Pall Bearers.
W. H. Holmes, Esq. T. M. Mudie, Esq.
Kellow J. Pye, Esq. J. Howell, Esq.

CARRIAGE No. 12.

O. May, Esq. J. S. Bowley, Esq.
R. Barnett, Esq.

CARRIAGE No. 13.

Deputation from the Verein für Kunst und Wissenschaft (German Athenæum).

PRESIDENTS.

Oscar von Ernsthausen, Esq. Professor S. Eggeling.
Hugo Daubert, Esq. William Kumpel, Esq.
(Musical Secretary.) (Member of Council.)

CARRIAGE No. 14.

Professors of the Royal Academy of Music.
Arthur S. Sullivan, Esq. Signor A. Randegger.
P. Sainton, Esq. Signor Piatti.

CARRIAGE No. 15.

H. C. Banister, Esq. A. O'Leary, Esq.
Harold Thomas, Esq. Fred. Westlake, Esq.

CARRIAGE No. 16.
H. Weist Hill, Esq. O. Svendsen, Esq.
W. Watson, Esq. W. Pettit, Esq.

CARRIAGE No. 17.
George Benison, Esq. F. Ralph, Esq.
Ernest Lockwood, Esq.

CARRIAGE No. 18.
George Horton, Esq. Charles Harper, Esq.
R. Blagrove, Esq. T. A. Wallworth, Esq.

CARRIAGE No. 19.
J. Cheshire, Esq. Signor Rigaldi. Signor Gilardoni.
J. G. Waetzig, Esq.

CARRIAGE No. 20.
Signor Fiori. A. H. Thoulless, Esq. Walter Lacy, Esq.
Signor Praga.

CARRIAGE No. 21.
Dan Godfrey, Esq. W. H. Aylward, Esq.
Dr Weil. W. Winterbottom, Esq.

CARRIAGE No. 22.
Stephen Kemp, Esq. Eaton Fanning, Esq.
T. Wingham, Esq. Walter Fitton, Esq.

CARRIAGE No. 23.
Charles Gardner, Esq. J. L. Hatton, Esq.
F. Kinnee, Esq. Lindsay Sloper, Esq.

Arthur Chappell, Esq.

PRIVATE CARRIAGES OF
HER MAJESTY THE QUEEN.
H.R.H. the PRINCE OF WALES, K.G.
H.R.H. the DUKE OF EDINBURGH, K.G.
The Right Rev. the BISHOP OF GLOUCESTER AND BRISTOL.
The Right Hon. the EARL OF DUDLEY.
SIR JULIUS BENEDICT.
ROBERT CASE, Esq.
THOS. CHAPPELL, Esq.
MISS WAGEMAN.
And several others.

At noon precisely, the Cortège reached Dean's Yard, Westminster, where the walking procession was formed :—

PALL BEARERS.

(Being fellow-students of the late Sir Sterndale Bennett, and representing the Royal Academy of Music, The Philharmonic Society, and the Royal Society of Musicians of Great Britain.)

R. Barnett, Esq.	F. R. Jewson, Esq.
J. S. Bowley, Esq.	G. A. Macfarren, Esq.
W. Dorrell, Esq.	Oliver May, Esq.
T. Harper, Esq.	T. M. Mudie, Esq.
W. H. Holmes, Esq.	Kellow J. Pye, Esq.
J. Howell, Esq.	Brinley Richards, Esq.

OUTER COFFIN.—French polished oak, with projecting lid and plinth; polished silvered mountings, consisting of chaste handles and corner clasps (Messrs Hatchards', the undertakers, own design); monogram, &c., and shield-shaped plate, with engraved inscription :—

SIR
WILLIAM STERNDALÉ
BENNETT, Kt.,
BORN 13TH APRIL,
1816,
DIED 1ST FEBRUARY,
1875.

The sides of the coffin were festooned with white lilac blossoms, and the lid was partly hidden by wreaths of choice flowers sent by—

The University of Edinburgh.
The Lady Students of the Royal Academy of Music.
Queen's College.
The German Athenæum.
And many Private Friends.

When the coffin was placed in the open hearse, and borne into the Abbey, a violet-lined velvet pall, fringed with white silk, was laid on it, leaving exposed bright silvered work and chaplets of flowers—

wreaths depending on either side. The Dean, Clergy, &c., met the Funeral at the West Cloister Door.

The usual Croft and Purcell Music was done at the Funeral. Purcell's Burial Chant from the 90th Psalm. After the Lesson, the Anthem, "God is a Spirit," by Sterndale Bennett, and sung by Master Beckham, Messrs Foster, Carter, and Lawler. On reaching the Grave, the "Croft" Music was resumed, and immediately before "The grace of our Lord," part of Handel's Funeral Anthem, "His body is buried in peace" was sung at the Grave. Dead March on Organ.

The Body and the Mourners, after the Choir Anthem, passed through the North Transept Gate to the Grave. The Choir and Clergy through the West Gate of the Choir (under the Organ) meeting the Body and Mourners at the Grave.

Mr Turle presided at the Organ, and Mr Montem Smith had the general directing of the Choirs, which were as follows :—

ORGANISTS.—T. Turle, Esq., Dr Stainer, E. J. Hopkins, Esq., Geo. Cooper, Esq., J. Hopkins, Esq. (Rochester), and Dr C. Steggall.

Boys.—12 from Westminster Abbey.

4 from St Paul's.

4 from The Temple.

4 from The Chapel Royal.

4 from Lincoln's Inn.

28

ALTO.—Messrs Barnby, Baxter, Foster, and Large (Westminster); Mr Stilliard (St Paul's); Mr Hodges (Chapel Royal); Mr Ball (Lincoln's Inn).

TENOR.—Messrs Montem Smith, Carter and Mason (Westminster); Messrs Walker and Kenningham (St Paul's); Mr Beckett (Chapel Royal); Messrs Coates and Guy (Lincoln's Inn).

BASS.—Messrs Whitehouse, Lawler, Hilton, and Bell (Westminster); Messrs Winn, De Lacey, Thurley Beale, and Kempton (St Paul's); Mr Distin (Lincoln's Inn); Mr Lewis Thomas (Temple).

Total—28 boys, and 26 men.

Black carpeting was laid throughout the Abbey for the procession. The Grave was draped with black, bordered with grey.

The whole of the arrangements were under the superintendence of Mr JOHN GILL, Secretary of the Royal Academy of Music, and Mr STANLEY LUCAS, Secretary of the Philharmonic Society, and the Royal Society of Musicians of Great Britain.

The Funeral was conducted by Mr S. HATCHARD, of 47, Crawford Street, Bryanston Square, and the excellent manner in which all the arrangements were carried out gave general satisfaction.

On Sunday afternoon, at 3 o'clock, the Bishop of Ely (including Cambridge in his Diocese), preached with distinct reference to the Funeral of the preceding day. Before the Sermon, that is, after the 3rd Collect, Bennett's "Abide with me," from the *Woman of Samaria*, was sung; and, after the Services, Battishill's Anthem, "Behold, how good and joyful," with the verse set by Montem Smith.

FUNERAL OF SIR STERNDALÉ BENNETT.

(From the "Daily Telegraph.")

On Saturday, at noon, the mortal remains of our famous English composer were laid to rest, with becoming rites, amid universal sympathy. Among the feelings excited by the news of Sterndale Bennett's death was a desire that the last honours paid to him should be worthy of his genius, and a general wish arose to bury him in Westminster Abbey, that his dust might mingle with the dust of others who have helped to make bright the pages of our "rough island story." The idea was acted upon, and very soon a requisition, signed by about seventy persons, among whom were the Duke of Edinburgh, Lord Dudley, Lord Coleridge, the Bishop of Gloucester and Bristol, Sir Julius Benedict, Sir John Goss, Sir Henry Thomp-

son, and Sir Francis Grant, was transmitted to Dean Stanley, urging that the burial of Sir Sterndale Bennett's remains in the Abbey Church of Westminster "would be a fitting tribute to the genius and worth of this gifted Englishman, and, on more public grounds, a just recognition of the art of which he was so distinguished an ornament." The honour thus sought is never lightly bestowed, but Dean Stanley did not hesitate to grant it in the case of our departed master; and so it comes to pass that all that was mortal of Sterndale Bennett reposes amid the crowd of kings and nobles, statesmen and warriors, poets and musicians, who lie beneath the roof of our glorious Abbey.

Great interest was shown by the general public in the funeral ceremony, and the Abbey doors had not been long opened before the nave and transepts were crowded. The choir had been reserved for ticket-holders, but long before the time when the procession was expected, every seat (those set apart for the mourners excepted) had its occupant. Nothing could have been more impressive than the waiting of this great, silent company, in such a place on such an occasion. The day was somewhat cheerful, and the majestic interior stood revealed in all its beauty, as the sun's rays poured through the windows "richly dight," flecking the soaring arches and massive columns with fantastic hues. But the spectacle of the crowd that could be seen, and the consciousness of other crowds that could not be seen, all as still as the dead heroes beneath their feet, and all possessed by one feeling of sympathy with the occasion, must have moved the least emotional onlooker. Meanwhile, through the busy streets leading from St John's Wood, the body of Sterndale Bennett was being conveyed to its last splendid home with fitting reverence. Messrs Hatchard, who conducted the funeral, had provided an open hearse, and on it lay the coffin, partly covered with a violet pall, partly hidden by wreaths and festoons of flowers, which loving hands had placed there in rich profusion. After the hearse came a long array of mourning coaches, twenty-three in number, the rear of the procession being brought up by private carriages, among which were those of Her Majesty the Queen, the Prince of Wales, the Duke of Edinburgh, Lord Dudley, Sir Julius Benedict, &c. The arrival of this imposing *cortège* at the Abbey was witnessed by a vast crowd of persons who could not be admitted to the interior, but as the police arrangements under Inspector Denning were excellent, the utmost order marked the proceedings, and in a little while the funeral train was prepared to enter the sacred edifice by the cloister door. Of all this the great waiting throng inside were ignorant, as a matter of course. For them there was only silence; and the silence seemed profoundest when Dean Stanley's well-known voice, in tones audible to every one, was heard proclaiming the "comfortable words" with which the Church begins her burial service: "I am the Resurrection and the Life, saith the Lord; He that believeth in Me, though he were dead, yet shall he live. And whosoever liveth and believeth in Me, shall never die." Then the organ pealed forth, and from the far west of the nave came the strains of Croft's solemn music to the remainder of the introductory sentences. The effect was both beautiful and impressive, as the stately chords followed each other, their order broken now and then seemingly that the distant chapels might faintly echo the music. Very slowly the procession defiled into the nave, headed by a choir numbering fifty-four voices, the Abbey singers having been reinforced by detachments from St Paul's, the Temple, the Chapel Royal, and Lincoln's Inn. Next came the clergy of the Cathedral, with Dean Stanley, and then the coffin—a mass of violet velvet, white silk, and wreaths, crosses, and festoons of flowers. It was right that here there should be nothing sombre and depressing. The dark train of mourners, the black-carpeted path trodden by the procession, and the gloomy attire of the on-looking multitude harmonized with a prevailing sense of loss; but the master himself was being borne to his rest, and his part in the scene was that of a triumph. Like a sunbeam in a dark place, the coffin moved along, the one cheerful feature of the solemn spectacle. Closely surrounding the body, and acting as pall-bearers, marched a number of the deceased musician's fellow-students—those who, having entered upon the battle of life with

him, lament a leader. Among them were Messrs G. A. Macfarren, T. Harper, W. H. Holmes, J. Howell, T. M. Mudie, Brinley Richards, and Robert Barnett, after whom came the family of the deceased and a few of his most intimate friends, including Messrs J. W. Davison and Lamborn Cock. In the long array that followed were Col. Colville, representing the Duke of Edinburgh; a deputation from the University of Cambridge headed by the Vice-Chancellor; the directors of the Royal Academy of Music, among whom were the Earl of Dudley and Sir Thomas Gladstone; the committee of the same institution (Messrs H. Leslie, W. Macfarren, &c.); a deputation from the Philharmonic Society, including the directors, conductor (Mr Cusins), and secretary; a deputation from the Royal Society of Musicians, headed by Sir John Goss and Professor Ella; a deputation from the German Athenæum; and the professors of the Royal Academy of Music, including Messrs Sullivan, Randegger, and Sainton. A large proportion of the members of this truly representative gathering carried wreaths or bouquets, and the scene presented when all had taken their places was of a very striking character.

Silence once more reigning throughout the edifice, Mr Turle, who presided at the organ, softly played Purcell's Chant in G minor, to which was sung the psalm, "Domine refugium," a version of the same chant in the major mode serving for the "Gloria." The lesson having been read, the quartet "God is a Spirit," from the deceased composer's *Woman of Samaria*, was sung in part by four solo voices, in part by the entire choir. Rendered with great taste, the effect of this beautiful example of religious music was perfect. The soft, sweet strains fell upon all ears with touching eloquence, suggesting, as nothing else could, the rich gifts which were his who lay there under the piled-up flowers. This over, the body and mourners proceeded to the grave, meeting there the choir and clergy, who reached it by another route. A fitting place had been chosen, and Sterndale Bennett rests in goodly company. He lies with Henry Purcell, Croft, Blow, and Arnold, in the narrow aisle connecting the north transept with the nave, and over him day by day through the centuries will

"The pealing organ blow
To the full-voiced choir below."

There could be no better spot in which to bury an English composer, and as, after the body had been lowered to its final resting-place, the majestic music of Purcell and Croft fell on the ear, it seemed that those long-dead masters welcomed their brother into the fellowship of the grave. Now mournful, now exultant, the solemn strains went on to the petition for strength "at our last hour," presently resuming with "I heard a voice from heaven;" after which Dean Stanley continued the service in his most impressive manner. But the musical proceedings were not ended. During the march to the grave Mr Turle had played "Mourn, ye afflicted children," and now it was right that the mighty master lying yonder among the poets should contribute further to the obsequies of his successor. The first subdued chords of "His body is buried in peace" made Handel's presence felt as nothing else could. How grandly the exulting strains set to "But his name liveth evermore," rang out from choir and organ can be imagined; hardly so the cheering effect produced on the vast assembly, who must have recognized that there is something stronger even than death. At the close of the anthem the benediction was pronounced, and, while the Dead March throbbed around, the mourners, raining flowers into the grave, till nothing but flowers could be seen, took a last farewell. In long procession the public followed them, and streamed out into the busy world again, some of them, perhaps, not unmindful of Tennyson's lines—

"He wears a truer crown
Than any wreath that man can weave him.
Speak no more of his renown,
Lay your earthly fancies down,
And in the vast cathedral leave him—
God accept him, Christ receive him."

WILLIAM STERNDALÉ BENNETT.

(From the "Sunday Times," Feb. 7.)

The whole world of music is in tears. It is not a common grief which it has lately sustained; the loss of the man whose genius upheld the dignity of English music is a calamity which not only his countrymen but all lovers of æsthetic art will mourn. Far and near the praises of William Sterndale Bennett have been sung, and far and near the news of his death will ring a knell in the hearts of those who have known him and loved him, either personally or in his works. It may be said of Bennett that he was the first English composer who shared the highest honours with the recognized leaders of contemporary art, and when it is stated that they were of no lesser weight than Mendelssohn, Schumann, and Hiller, it will be seen to what a height our countryman rose. No one will doubt that it was to his glorious talents that he owed his foreign as well as his native position; and few who are conversant with his works will dispute the fact that, after Mendelssohn's demise, there lived no man fitter to support the *prestige* of modern music than William Sterndale Bennett. But alas! the years of genius are numbered, like those of ordinary mortals, and sooner or later "Dark cloudy death o'er-shades his beams of life" and removes him from our midst, leaving behind a load of silent sorrow and a world full of regrets. But not all the terrors of death can estrange us from one who, like Bennett, lives in his works a life imperishable, so long as a sense of beauty in art obtains, and so long as music continues to be loved for its own sake, away from factional dissensions and party creeds. Our representative musician died, after a brief illness, on Monday last near the hour of noon. Up to the last few days there was no reason that the catastrophe might not be delayed, if not averted; and, when we took occasion to speak of Bennett's symphony in G minor at the Crystal Palace, there was no certainty that he would not enrich the world's library with another work of the kind. Fate, however, has willed to the contrary, and the hand which wrote the *Naiades* will hold the pen no more; its pulse is stilled for ever and its work is done. It might not be necessary to speak of a master who exercised less universal sway than did William Sterndale Bennett, at any inordinate length; but we share the sorrow of the time, and feel "the grief that does not speak; whispers the o'er-fraught heart and bids it break."

The few biographical facts which we can relate of a man who, though to the last a servant of the public and a labourer in the art's cause, led a life of comparative seclusion, must be necessarily reflective rather than particular. Bennett was born with musical blood in his veins; his father, Robert Bennett, was an organist in Sheffield, and at an early age, William Sterndale, born on the 13th April, 1816, was admitted to his church as a chorister. Here the first evidences of genius became apparent, and after he had drunk of the bitter cup of misfortune—both his parents being removed while he was still in his childhood—fortune placed it in his power to come up to London and study at the Royal Academy of Music, then under the direction of Dr Crotch. Here young Bennett received instruction from the principal, and also from W. H. Holmes and Cipriani Potter, with others of note. We do not gather that he was remarkably assiduous as a scholar, although his extraordinary aptitude rapidly asserted itself, and work after work flowed from his ready pen. The productions of Bennett's youth are among the most brilliant of his whole career. When we mention his first symphony, in E flat, his concerto for the pianoforte and orchestra in D minor—afterwards published in his Op. 1—and his second concerto in E flat (Op. 4), which he performed at the Philharmonic Concerts—we call to mind works which might have afforded the most mature, most accomplished musician, pride and satisfaction. To this early period belong also the third and fourth concertos (in C minor and F minor respectively), the overtures to the *Naiades* and *Parasina* and the Capriccio in E major—works which have become familiar as household words. But it was not only with these treasures of art that Bennett visited Germany in 1836, for, according to Schumann's account in the *Neue Zeitschrift für Musik* (at the

beginning of 1837) he had written six orchestral symphonies and as many orchestral overtures. At Düsseldorf Bennett made the personal acquaintance of Mendelssohn, who already had an immense liking for the young Englishman through his works, and at Leipzig that of Schumann, who was too discriminating and free-minded a critic not to perceive the merit of our countryman. In the article above referred to from the *Neue Zeitschrift für Musik*—a sort of New Year's greeting, from the editor to his readers—we find not only that Schumann was imbued with a deep admiration for Bennett, but that he was positively enthusiastic about his music. Here is what he had to say, according to "M. E. G.'s" translation:—

"The arts of music and poetry are surely not so antagonistic that we need wonder that that famous country which has given us Shakespeare and Byron should also produce a good musician. The old prejudice which believed it impossible has been already shaken by Field, Onslow, Potter, Bishop, and others; and now Sterndale Bennett has given it a harder blow than ever. Providence has watched over him from his cradle.....How far this development was promoted by the careful instruction he received at the Royal Academy of Music, in London, under masters like Crotch and Cipriani Potter, and by his own indefatigable studies, I know not; I only know that out of this chrysalis has burst a truly glorious butterfly, fluttering through the summer air, now lighting on this flower and now on that, and leaving us to follow with eager eyes and outstretched hands. A soaring spirit like this could not be contented to remain on its native earth without desiring to behold the land where its two greatest predecessors, Mozart and Beethoven, first saw the light. And thus it has come to pass that the favourite of the London public, and the pride of musical England, is residing with us."

No less as a performer than as a composer was Bennett welcomed in Germany. His principal works were given under Mendelssohn's direction—a compliment as flattering as it was deserved—at the famous Gewandhaus Concerts, and a sympathy sprang up in the Saxon capital for the English composer, which so long endured that years afterwards he was invited to assume the direction of the very concerts which had been his portal to the road of continental fame. But we are anticipating. Bennett was accompanied on his travels by a friend—one who, if he willed, might have earned a distinguished place upon the scroll of musical fame, but who preferred to judge rather than be judged—whose early affection continued undiminished during the composer's earthly career. Many pleasant anecdotes are related of those halcyon days; one, of Mendelssohn knocking at the door of the room where our countrymen were reposing at the hour of eight in the morning, and calling them "lazy Englishmen."

Returning from Germany honour-laden, Bennett set to work in earnest, composing, teaching, and performing with the most triumphant success. One of the notable events, following on his return from abroad, was the production of the overture to *The Wood Nymphs*—which had been written and played at Leipsic—by the Philharmonic Society. Success, which may legitimately be called triumphant, attended the performance. And now honours began to crowd thick and frequent upon him. In 1844 he became a candidate for the Musical Chair in the Edinburgh University, when his claims were warmly supported by testimony from Mendelssohn. Although the candidature was not successful, the facts attending it served to thrust Bennett prominently forward, and perhaps proved eventually more beneficial than though he had been elected to the post. Beloved of the nation and lauded by such musicians and critics as Schumann, Mendelssohn, &c., Bennett could well afford to wait, and, pursuing his ordinary avocations, teaching a great deal and producing occasional works—works which, by-the-by, never were trifling or unimportant—he waited for more than a decade, when, in 1856, he was appointed Professor of Music to the University of Cambridge. The same season saw him installed as director of the Philharmonic Concerts, where he succeeded Richard Wagner. With unvarying success Professor Bennett held this position until 1868, when he resigned in favour of Mr W. G. Cusins. In addition to what he did for the society as conductor, Bennett enriched its repertory most signally; to wit, by the overture to *Paradise and the Peri*, one of the greatest masterpieces of programme

music, and the symphony in G minor—his only published symphony—lately referred to in our columns. In 1858 he was invited to preside over the festival at Leeds, and for this meeting he composed his pastoral cantata, *The May Queen*, which has since become popular throughout the length and breadth of the land. At the same meeting Arabella Goddard played his well-known caprice in E major—one of his most finished masterpieces. In fact, we may say that this was a culminating point in his career as a creative musician, for, though his subsequent works were replete with the beauty and fascination which appertained to all emanations from his genius, the effect—the perfect propriety and dramatic fitness—of *The May Queen* were never transcended. In 1862 we find English music represented in his name at the opening of the International Exhibition by an ode, "Uplift a thousand voices," for which the Laureate furnished the text; in the same year he also composed the Ode in Commemoration of the Installation of the Duke of Devonshire as Chancellor of the University of Cambridge, the lyrics being in this instance provided by the late Canon Kingsley.

For the Birmingham Festival of 1867, Bennett composed his sacred cantata, *The Woman of Samaria*. All who are acquainted with this musician's method of procedure, his laborious care, and his unswerving anxiety to do his best, will accept the fact that the component parts of the sacred cantata are all gems. Bennett had still further honours in store for him. Oxford made him D.C.L. in 1870, and on the 24th of March, 1871, her Majesty the Queen conferred the honour of knighthood upon him, in conjunction with Mr Benedict, an illustrious foreigner, who had long before made England his home and English sympathies his own. A year later, Sir Sterndale Bennett received a public address from the Solicitor-General, announcing the institution of a biennial scholarship under his name. Here his public career may be considered to have ended; but his work, not yet finished, closed in a befitting manner with his pianoforte sonata, *The Maid of Orleans*, a piece destined for the fairy fingers of Arabella Goddard, and therefore a votive offering from England's leading composer to her leading executant. No more beautiful composition is to be found in the repertory of the instrument for which it was written, no emanation from a soul intensely poetical more instinct with melody and grace of expression.

The list of Bennett's published works contains but forty-six numbers, and hence the productivity of the musician who early promised abundant fruitfulness must be regarded as small. There were many reasons why he confined his efforts to occasional productions, the first and greatest of which was his natural modesty. If report speaks truly, the number of works which remain in manuscript, hoarded by their author as a miser hoards his gold, is in excess of those which have been given to the world. Another cause for this unusual reticence was the labour which Bennett used to spend over his compositions, altering this, correcting that, and seldom easily satisfied. He was not troubled with the *cacothetes scribendi*, and a hasty production never came from his pen; all was planned and thought out before committing to paper, and those revisions subsequently made were dictated by his innate sense of proportion and love of symmetry. All his published works are treasures; and, as we estimate art at the present time, perfect examples of their individual school. The day may arrive when the canons of art will be reversed, and in that unhappy time, Sterndale Bennett, like Mendelssohn, will be no more loved or revered. But while we continue to understand that the fundamental principle of art is to give the most harmonious expression to our ideas, we shall not fail to behold in the productions of "our English Mendelssohn" models of form, refinement, culture, and scholarship. Sterndale Bennett has left us in the flesh, but his works remain, a monumental testimony to his genius.

(From the "Pall Mall Gazette.")

The greatest composer England has ever produced was already so well and so widely known as "Sterndale Bennett" that in Germany, Holland, and all the countries inhabited by our Teutonic relatives,

he will doubtless still continue to be known as "Sterndale Bennett," without the prefix either of "Professor," of "Doctor," or of "Sir." It was an excellent idea all the same to knight him, if only to prevent his being called "Doctor" and "Professor" in his own country. To understand at once the absurdity of academic titles in connection with artists of creative genius, it is only necessary to think of Rossini as "Dr Rossini," or Mozart as "Professor Mozart."* The Emperor Nicholas is said to have thought himself insulted when the University of Oxford made him a Doctor of Civil Laws; but that may have been because in his own empire he considered himself above laws. Mendelssohn, however, might with reason have felt himself aggrieved when the degree of Doctor in Philosophy was imposed upon him; though he, doubtless, took the well-meant compliment as it was intended. The qualities which raise a composer above other composers, and give him a hold on the mind and feelings of those who hear his music, are just such as a board of examiners cannot measure—sometimes cannot appreciate; and so many admirable masters have not been "doctors," while so many doctors of music have abstained from showing that their invention was at all on a par with their implied learning, that a composer, in the high artistic sense of the word, had much better not call himself "doctor," whether he has a right to do so or not.

Although Sterndale Bennett produced far less during the latter than during the earlier period of his career, he was always planning, carrying out, or perfecting some work. His last symphony (in G minor), than which he has written nothing finer in the way of orchestral music, dates from 1864. But he added a new movement to it (the graceful and melodious "*Romanza*,") years afterwards. Just a fortnight ago this thoroughly beautiful work was played at the Crystal Palace Concerts; and many who had listened to it with delight looked about to see whether the composer was present to hear their applause. But though he went over his manuscripts again and again before he would suffer them to leave him, Sterndale Bennett did not trouble himself about the fate of his music when he had once fairly given it to the public, and probably among those who heard a piece of his for the first time, the only person not quite content with the new creation was Bennett himself.

The latest work of the lamented composer is the sonata, now picturesque, now pathetic, in one movement religious, in another heroic, called *Joan of Arc*, composed for Madame Arabella Goddard, first played in public by Herr von Bülow. Sterndale Bennett will probably be best remembered in the concert-room by his orchestral works and his works for orchestra and piano; in the drawing-room by his minor pianoforte pieces, such as one of the oldest and at the same time one of the freshest of them all, entitled "*The Lake, the Millstream, and the Fountain*" (dedicated to J. W. Davison). "Mendelssohn," wrote Schumann, "spreads before us the lumbering ocean in all its boundless expanse; the other lingers by the softly rippling lake, with the moonbeam quivering on its surface."

These words occur in an article devoted to Sterndale Bennett in Schumann's musical journal. Bennett, then in his twenty-second year, had just arrived in Germany, taking with him the overture to the *Naiads*, which still passes for one of his finest works. That was nearly forty years ago; and in the meantime, though he wrote a great deal, he produced far less than might have been expected of him, had he devoted himself exclusively to composition. Several questions of deep and almost painful interest present themselves in connection with Sterndale Bennett's career which no one, perhaps, but himself could have answered. But as to his giving to the world comparatively few works, it should be remembered, first of all, that everything he did put forth was highly elaborated, full of delicate touches, and perfectly finished. It has taken Mr Kinglake ten years to write an account of the battle of Inkermann, though more than one journalist was able to describe it from beginning to end the very night on which it was fought. But the only point to consider in the matter is the value of Mr Kinglake's narrative now that we are at last fortunate enough to get it; and all that need be

* Handel would have none of it.

asked in connection with Sir Sterndale Bennett's works is whether each of them is not indeed a masterpiece. At the Royal Academy of Music he was precisely in his proper place. But it is impossible not to grudge him the long hours that he spent day after day and year after year in teaching young ladies to play the piano. A certain amount of teaching was perhaps inevitable; for, unhappily, a composer cannot live by sonatas, symphonies, and concertos alone. Dramatic works, such as the never-to-be-forgotten *May Queen*, might have proved more remunerative. But in the *May Queen*, the verse to which the music is "married" is "immortal" only from its badness. One of the most perfect of musical pieces begins with this line—"Can that eye a cottage hide?" The plot is worthy of the poem, which is either unintelligible or puerile. Considered only as music, the *May Queen*, with its succession of beautiful melodies and simple but ingenious harmonies, is all that could be desired. But it has the disadvantage of being bound indissolubly to words with which it ought never to have been connected.

Apparently, Sterndale Bennett was not very particular as to the "words" he adopted from time to time for musical setting. Yet he showed a certain inclination for "programme music;" and he was fond of giving distinct names to his pieces, instead of merely numbering them and letting them be known as No. so-and-so, in such a key. In each of these tendencies we see at least the indication of a dramatic taste. Sterndale Bennett has not, as far as we know, left on record any direct expression of opinion as to the music, still less to the musical theories, of his contemporaries. But he had evident affinities with Mendelssohn. He inspired Schumann with much sympathy; and the composer of so many melodious, beautifully modelled, and delicately finished works could not have been favourably impressed by Wagner, who, considering how unable he has shown himself to estimate the genius of Mendelssohn at anything like its true value, would certainly have depreciated Bennett if he had ever condescended to speak of him. Bennett's friends and allies were Mendelssohn, Schumann, and Ferdinand Hiller; and to them in the secondary degree—though to his own admirable works in the first place—he owed the high position which he quickly attained in Germany, where, among musicians and the best class of amateurs, he is as well known as in England. The English Sterndale Bennett and the Danish Niels Gade are, perhaps, looked upon by the Germans as distinguished citizens of the same musical country as themselves. That seemed to be the light in which both Bennett and Gade were regarded when, five years ago, the two were present together at the Bonn Festival in honour of Beethoven. The French used to say that no singer could be considered successful who had not sung with success at Paris. It is certain that no composer of instrumental music can be said to have made his mark until he has been heard and adopted in Germany. In that sense not only Sterndale Bennett but also Macfarren have achieved success. Sterndale Bennett, however, has penetrated into German houses—an advantage no composer can well obtain who does not write specially for the voice, or the pianoforte.

It can scarcely be said that Sterndale Bennett was not honoured in his own country. But had he lived in Germany (it was not necessary that he should have been born there) he would have been appreciated, not more highly perhaps, but much more widely, than he is at this moment in England. There are more private players in Germany than in England equal to the difficulties of his pianoforte music, which, if it is not to be played perfectly, had better be left alone; and more concerts are given there than here in which his sonatas, his concertos, and his symphonies would naturally find a place. In England during Bennett's earlier years, and indeed until quite lately, a hard and fast line was drawn between subscription concerts of classical music, which the general public regard with a sort of awe, as something between mathematics and metaphysics, and concerts made up of show fantasias, songs of various kinds, and operatic scenes. Concerts composed of good and varied music, such as may now be heard on Saturdays at the Crystal Palace, were not offered to the general public at all; and of the tens of thousands who attended the performances of Balfe's operas, there were few, if

any, who had ever heard, or meant to hear, so much as a passage by Sterndale Bennett. We have now three times as many concert-rooms as we had then; and, counting those alone that are given at St James's Hall, the Crystal Palace, and the Albert Hall, at least six or eight times as many concerts. Thus it has happened that, while Sterndale Bennett has produced less every year, his compositions, taking them as a whole, have found every year a greater number of admirers. Nor can the circle fail to extend more and more as the taste increases for beautiful music. This Bennett's music emphatically is—differing in that respect from much so-called "good music," which, however "good" in a technical sense, is perhaps in a poetical sense just the contrary. A very large number of Englishmen who frequent theatres, the Opera, and even concerts, have not the least idea of the charm which pervades everything Bennett has written. He is undoubtedly one of the classical composers, not of England alone, but of the whole world. There is, however, nothing in the perfectly spontaneous flow of his ideas to suggest mere school or barren study; and a simple-minded lover of music might listen to no matter which of his graceful and melodious pieces without knowing it to be "classical" at all. The works of some few of the great composers must, to the ignorant, always be sealed books. But every one who can be moved by sweet sounds must enjoy the music of Sterndale Bennett.

(From the "Morning Advertiser.")

In Sir Sterndale Bennett we have lost a representative man. Rivalry may exist in the musical as in all other professions, but English composers of every grade united in accepting him as their chief. They revered him for what he had written, and gave place to him as the man who in his generation had done more than any other to sustain the dignity of art and the credit of the native school. Sterndale Bennett was an artist in all his sympathies. He strove always to uphold the true and beautiful in music, and disdained to pander to the vulgar taste. He never wrote a "shop song" in his life, nor made his art subservient to unworthy conditions of any kind. The bent of his genius led him into the higher realms of music, and, fortunately for posterity, kept him there. While the appreciation of purity in music exists, the name of Sterndale Bennett will be held in veneration. He was endowed with something more than the talent which will haply make a man prosperous and respected in his lifetime. The musician gone to his rest had genius which gives the immortality of art, and is for all time. Sterndale Bennett has gone from us; but before he was taken hence he was allowed to point out the way, which, if followed by his younger brethren in art, might lead them to fame that lasts beyond this life. Many young composers will look to his works and study his scores, and see how little, after all, they themselves have been able to do for music; and many a man who has numbered more years than the dead musician will hear the inner voices whispering to him how far he has fallen short of the standard of art set up by Sterndale Bennett. Art has its degrees; and even a greater man than Sterndale Bennett illustrated the exquisite story played out in the "wood near Athens;" but Mendelssohn was his friend, and mainly instrumental in bringing his compositions before the world. Sterndale Bennett's course is run, but his exquisite compositions remain. With the poignant regrets for the death of the musician will be intermixed many precious memories of the kind, gentle, and affectionate nature of the man.

(From "Society, at Home and Abroad.")

"Wilt thou have music? Hark! Apollo plays."
—*Taming of the Shrew.*

Sterndale Bennett, the man who has done more for the cause of English music than any other since Purcell, was laid at rest in Westminster Abbey on Saturday afternoon. In him the nation loses one of her most gifted sons, and the world of music one of its brightest stars. Still, though the blow be sudden, and the sorrow grievous, we may not complain. Sterndale Bennett had finished a

career as honourable as it had been distinguished, when he completed his last published work, the pianoforte sonata, *Die Jungfrau von Orleans*, dedicated, with an apt discrimination, to Madame Arabella Goddard. His life had been a sequence of triumphs, social and artistic; and, when the highest honours he could possibly gain were fairly in his grasp, the master ceased his work, and rested. That rest, as far as the mortal garb in which his immortal spirit dwelt is concerned, is an eternal one; but neither his name nor fame are lost; and, while pure music has force to ennoble our fancies and expand our intellects, Sterndale Bennett, in his works, will be a living, moving power in our midst. At the age of fifty-nine Bennett was called away; and so it happens that "the English Mendelssohn" reposes within a few feet of the grave wherein "the English Handel"—Purcell—sleeps his last sleep. Nothing could exceed the deferential homage paid to Bennett's memory. His burial in Westminster Abbey—the presence at the funeral of all the men of note who have made their lifelong efforts tend to the same goal as his own—the generous determination of the leading corporate musical societies to render the obsequies a national matter—these facts speak not alone to the estimation in which Bennett was held, but to the worldly position which he enjoyed. Fitting tribute to the departed genius was forthcoming, and he was carried to the grave in a manner worthy of one whose life had been throughout attended with honours. Bennett wrote comparatively little, his published works numbering but forty-six; but every work that he permitted to go forth to the world was perfect of its kind. In face of the manner in which his compositions have been catalogued in our contemporaries, the barest reference to them is enough:—The overtures to *Parasina*, *The Naiades*, *The Wood Nymphs*, and *Paradise and the Peri*, his Pianoforte Concerto in F minor (No. 4), his beautiful Symphony in G minor, and last, but by no means least, his Pianoforte Sonata, *Die Jungfrau von Orleans*, are so familiar, that praise at the present moment would be supererogatory. Many utterances have been made under the first influences of a heavy grief which will scarcely bear subsequent and dispassionate consideration. But while music survives, and the rules which govern this most beautiful art continue, England will be able to point to Sterndale Bennett as one who upheld her name as a musical country, not only at home, but throughout the whole civilized world. For the present we will not turn the occasion to profit, and write uncalled-for panegyrics upon his honoured name, but—

"Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth."

ARION.

A TRIBUTE TO SIR WILLIAM STERNDALE BENNETT.

What can we say of him who now has gone?
Or how describe the beauty of that mind
Which now lies cold and mute? What can we say
Of one whose strains have waken'd in our hearts
A brighter, better, holier feeling?
If we but say he lov'd his Art for Art
Itself, and not for honours or reward;
Or that his title lent no lustre to
His name, which he did not repay
A hundred-fold; how little have we said
To mark the worth of him who hath endear'd
Himself alike by virtue as by genius.—
Language fails. Art itself doth mourn the loss
Of her bright champion, whose spirit now
Has fled to swell that harmony divine
Which gave birth to his own.
We have done well to let him sleep among
The sculptur'd and escutcheon'd of the land.
(No nobler dust sleeps there.) And, while the love
Of all that's beautiful exists, his name
Will be remembered, and his music live,
For ages yet to come, to soothe and bless
And elevate mankind.

FREDERICK SANDERS.

SIR STERNDALE BENNETT.

(To the Editor of the "Musical World.")

SIR,—As the absence of my name from the list of professional musicians who attended the funeral of the late Sir W. Sterndale Bennett may lead to the supposition that I am unmindful of the respect due to his memory, I beg you will give publicity to the following letters. Permit me also to say in reference to Mr Lamborn Cock's letter, that the "Card of admission" alluded to, and which, it appears, ought to have been forwarded to me from the Royal Academy of Music, has not reached me. Also, that without waiting for Mr Lamborn Cock's reply to my letter, I did that for which I had asked permission. One of Mr Cock's own cards, giving me admission to the Abbey, was enclosed in his letter, but, unfortunately, it came too late to be available.

I shall always deeply regret that, through what I trust may prove unintentional neglect on the part of the Royal Academy of Music, I was prevented joining in a public acknowledgment of the many virtues and talents of England's most distinguished musician. I have the honour to be, Sir, your obedient servant,

H. WYLDE
(Gresham Professor).

Gresham College, Feb. 10, 1875.

(Copy of letter addressed to LAMBORN COCK, Esq.)

"Gresham College, Feb. 5, 1875.

"DEAR SIR,—As the committee entrusted with the funeral honours to be paid to the late Sir W. Sterndale Bennett have not accorded me the privilege of personally paying my tribute of respect, nor, as Gresham Professor, of showing how highly his name was esteemed in this college, I trust I may be permitted to send my carriage to-morrow to follow the funeral cortege, and I beg you will acquaint me with the hour of its departure. I was always on the most friendly terms with Sir W. Sterndale Bennett, although my association with the London Academy separated us more than I desired, and I have a keen appreciation of his kind and generous nature, as well as great admiration of his genius and talents. You must excuse me, therefore, in saying that I had hoped all the acts of the committee would have reflected the noble-mindedness of our departed great musician, and that no 'professional differences' would have been remembered on such a solemn and melancholy occasion.—I am, dear Sir, yours faithfully,

"Lamborn Cock, Esq."

"H. WYLDE.

(Copy of letter received from LAMBORN COCK, Esq.)

"63, New Bond Street, Feb. 6, 1875, 9 a.m.

"DEAR SIR,—I quite understood that an admission was posted to you yesterday—I will enquire about it from the secretaries, Mr S. Lucas and Mr Gill. I am on the point of leaving for the residence of Sir Sterndale Bennett, being one of the mourners from the house, or I would stay to attend to it. I may say, on behalf of the committee and the family, they will esteem it highly your kindly sending your carriage. Be so good as to let it be in Tenterden Street not later than 10.30. Excuse great haste.—Yours very truly,

"Professor Wylde."

"J. L. COCK.

STERNDALE BENNETT.

Sleep, Sterndale Bennett, thou art gone to thy rest!
Of English musicians the greatest and best.
The hand that discoursed at thy magical will
Such eloquent music is silent and still.
Thou art gone to thy bride who has waited so long—
The wife whom thou lovedst with a love so strong.
But, ah! the deep grief will ne'er have an end,
In those who could boast the title of friend.

Mourn, England, mourn! for set is the star
That carried thy name in honour afar:
The land that for music now stands first in fame
Acknowledged thy genius and honoured thy name.
In nations that speak the old English tongue,
By thousands thy beautiful *May Queen* is sung.
Tho' fame and tho' honours were showered on thee,
From pride and ambition thy pure mind was free.
Farewell, Sterndale Bennett! thou hast run thy brief span,
Farewell, great musician! farewell, blameless man!
In the grand old Abbey they have pillowed his head,
And calmly he sleeps midst the mighty dead,—
With Handel, and Purcell, and Gibbons he lies,
Till the trumpet shall sound, and the dead shall arise.

Ryde, Feb. 6, 1875.

W. C. M.

STUTTGART.—After leaving the Conservatory of Music, Professor Spiedel has established a Pianoforte School for professional and private students. Herr Seifritz, Royal *Capellmeister*, has accepted the chair of composition, while Herren Hugo Wehrle, and Jul. Cabisius, will give lessons in concerted playing.

MUSIC AT BIRMINGHAM.

(From our own Correspondent.)

Christmas festivities over, and the first keen edge of pantomime appetite taken off, music has resumed her sway, three concerts of more or less interest having recently been given. First in point of order as well as novelty was that of Messrs Harrison, introducing Dr Hans von Bülow to a Birmingham audience. Much curiosity was naturally excited to hear the pianist about whose playing such contradictory opinions had been promulgated, consequently the Masonic Hall (an excellent room for chamber music) was well filled, despite the high prices, half-a-crown being the lowest scale of admission. The programme, played entirely from memory, was certainly calculated to give an idea of Dr Bülow's varied powers. That Dr Bülow possesses very undoubted mastery over the key-board, and, indeed, every requisite for a great player, no one can deny. In a selection of four pieces by Chopin, anything more deliciously delicate or exquisitely refined than his playing it would be impossible to conceive, while in the rhapsodies set down under the name of Liszt the pianist again appeared to find congenial occupation.

Mr Stockley's second orchestral concert was characterized by a good selection, comprising three overtures, each a masterpiece in its way—Beethoven's *Egmont*, Mendelssohn's *Hebrides*, and Auber's *Masaniello*—Mozart's symphony in C, the *entr'acte* preceding the second act of Ambroise Thomas's *Mignon*, and Ferdinand Hiller's concerto for piano and orchestra (Op. 69) in F sharp minor, in which Mlle le Brun distinguished herself as a pianist of excellent capacity and greater promise, qualities further exhibited in Thalberg's *Don Giovanni* fantasia, which, being encores, was replaced by the same composer's "Home, sweet home." The vocalists were Miss Frances Brooke, whose voice, a mezzo soprano, was hardly suited to some of the music set down for her, and Mr Vernon Rigby, who gives a contradiction to the adage that "a prophet has no honour in his own country," by always meeting with a reception at the hands of his fellow-townsmen as thoroughly cordial as it is well deserved. It has frequently fallen to my lot to censure the orchestral playing in Birmingham, but I am glad to be able to record that upon this occasion a marked improvement was noticeable, although very much more remains to be done ere the local native talent attains that certainty of attack, delicacy, precision, and attention to light and shade so necessary for a perfect performance.

At the next orchestral concert, as a mark of respect to the memory of the lamented Sir Sterndale Bennett—whose *Woman of Samaria* conferred upon Birmingham a like honour to that of Mendelssohn with *Elijah*—the *Wood Nymphs* and *Naiads* overtures will be given. One of the pianoforte concertos of the great master whose loss we all deplore would also have been included, but that the arrangements for the programme had gone too far to admit of such alteration.

For their third concert, Messrs Harrison (the enterprising *impresarii* of the Black Country) engaged Mr Mapleson's touring party, including Mlle Tietjens, Mlle Risarelli, Mme Trebelli-Bettini, Signori Paladini, Catalani, and Perkins, with M. Colyns, a Belgian violinist, and Mr F. H. Cowen, solo pianoforte and conductor. The Town Hall was crammed, despite the terribly wet weather. It was satisfactory to find that, although still suffering from physical weakness, Mlle Tietjens' voice showed no trace of her recent severe illness; while Mme Trebelli, as well as the great German songstress, met with that hearty and enthusiastic reception which Birmingham so well knows how to accord to its special favourites. The same party is announced to appear for a sacred concert on Ash Wednesday, when Rossini's *Stabat Mater* and a selection from the same master's *Messe Solennelle* (not a note of which has yet been heard in Birmingham) will be given.

D. H.

PESTH.—Liszt was to arrive on the 10th, and Herr R. Wagner, with his wife, on the 19th inst., for the purpose of giving concerts here and in Vienna.

LUBECK.—A new three-act opera, *Aennchen von Tharau*, will be produced at the Stadttheater, for the first time, before the expiration of the current month. The book is by Dr Julius Stinde and the music by Herr Ernst Catenhausen, formerly *Capellmeister* at Cologne.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Glasgow, in musical matters, has of late been very busy. I would have written you sooner regarding these but for reasons which need not now be entered into, I thought it advisable not to do so. The great scheme of the season, a desire to establish a "resident orchestra" in Glasgow, has not met with that measure of success which its ardent supporters had anticipated. It is reported that a considerable shortcoming in the funds will have to be made up by the guarantors, who subscribed a sum reaching nearly £4,000. This result is to be deplored, seeing that the orchestra is one of rare excellence, containing as it does the following amongst other distinguished executants: Mr Carrodus, as leader, is supported by Mr H. C. Cooper, Mr Gibson, &c.; Mr Peyton heads the second violins; Mr Hann, the violas; Mr Edward Howell, the violoncellos; and Mr A. Howell, the double basses. In the winds are found the well-known names of Mr Keppell, M. Lavigne, Mr Tyler, and Mr Hutchings. The brasses include the Messrs Harpers, Ellis, Tull, Harvey, and Signor Barra. The selection of music for these concerts has been uniformly characterized by rare good taste and enterprise, and it is no exaggeration to say that at no series of orchestral concerts has a finer or more elevated class of music been presented. Nor should I omit to make special mention of the annotated and illustrated programmes. I have seen nothing to excel them; not even those of the Crystal Palace Classical Concerts. To the writings of Mr Grove, late of Sydenham, and Mr Joseph Bennett, of London, the programme committee are much indebted. It is impossible, in a brief letter like this, to enumerate all the works performed; foremost among them may be noted three of Beethoven's symphonies (C minor, Pastoral, and Eroica); Mendelssohn's Scotch and Italian symphonies; Schumann's, in B flat; Schubert's unfinished symphony in B minor; Mozart's Jupiter and C minor; and part of one by Spohr. Three choral and orchestral concerts have been given. At the first one, Smart's *Jacob* (originally produced at the Glasgow Festival of 1873) was the chief item; the programme of the same evening included Brahms' "Song of Destiny." The second choral concert was occupied entirely with Macfarren's *St John the Baptist*. At the third, the *Messiah* was given.

One of the most prominent features of the series has been the appearance of Mr Lambeth's "select choir." This small body of artists (numbering only twenty-four voices) has been trained by their conductor to a high state of perfection. Indeed, I have heard no such singing of madrigals and part-songs since the best days of Mr Henry Leslie's choir. Their efforts have been thoroughly appreciated, and, whenever they sang, enthusiastic applause has followed. Not less attractive has been the solo playing of Mr Carrodus, a countryman of whom we all feel proud. This gentleman's performances have been welcomed with an ardour which is not often experienced so far north. During the season, Mr Carrodus played (besides other items) the last two movements of Beethoven's violin Concerto, and the whole of Mendelssohn's. Mr Carrodus has now become such a universal favourite in Glasgow that no future orchestral concerts will be considered right without him. This favourable opinion I most willingly endorse. The violoncello playing of Mr Edward Howell has also formed a conspicuous attraction. He has given several solos, and your readers need not be informed with what excellence they were played. Mr A. Howell (double bass) has also covered himself with honour, especially for the important part he played in one of Handel's trios for violin (Mr Carrodus), violoncello (Mr E. Howell), and double bass. Some of the other members of the orchestra have contributed solos; amongst them Mr Keppell (flute), M. Lavigne (oboe), Mr Tyler (clarinet), and Mr Harvey (trombone).

DRESDEN.—A concert of especial local interest was lately given here, the programme, a tolerably long one, containing only works by living Dresden composers. The compositions selected were Overtures by Jul. Rietz, F. Baumfelder, C. Krebs, Riccius, and Bertholdt; Symphonic Marches by Gust. Franke and Kretschmer; B flat minor Symphony by Ernst Jul. Otto; a Romance for bass trombone by Grünzacher; a Scherzo by F. Reichel; a "Characterstück" by Rischbieter; and Fritz Spindler's "Husarenritt," transcribed for orchestra.

BRIGHTON MUSICAL FESTIVAL.

(From the "Daily Telegraph," Feb. 10.)

The musical festival with which Mr Kuhe has again endowed Brighton began on Tuesday evening in the Pavilion Dome, with every prospect of success. It would be strange as well as hard were the case otherwise. Mr Kuhe not only deserves a return for so much public spirit, but has gone a long way to conquer it by persisting year after year in making his claims known and understood. The English public are slow to acknowledge new interests, but, having once done so, they are slow to neglect them. For this reason Mr Kuhe's Festival may now be looked upon as safe. The amateurs of the southern counties regard it as an institution to support which is to do the correct thing. And, if report be true, they mean this time to make the Festival a greater success than ever. That the liberal arrangements of the London, Brighton, and South Coast Railway will facilitate the end in view is beyond question. Never before has a commercial company acted in such a kindly spirit towards an artistic enterprise, or with so much shrewd appreciation of what seems to its advantage and good name. Doubtless, the towns within easy reach of Brighton will contribute largely to the success of the Festival, which thus appeals to a wider constituency than ever.

This evening's programme was intended chiefly to display the resources of an orchestra adequate in point of numbers, made up of artists individually competent, and led by the ablest of chefs d'attaque, M. Sainton. When it is stated that among the performers engaged, in addition to the eminent gentleman just named, are Messrs Viotti Collins, Howell, Radcliffe, Barrett, Lazarus, Reynolds, Hughes, and Lockwood, it will be taken for granted that the orchestra is thoroughly up to the mark. True, the opening performance this evening was not free from blemish; but some shortcomings might have been expected at the outset; and could only have surprised the unreasonable. The programme had been skilfully drawn up, so as to present varied attractions, and the result was a large and brilliant audience promising well for the Festival alike as regards numbers and enthusiasm. In the first part were mostly classical works, beginning with the overture to *Fidelio*, fourth and last of the marvellous preludes written by Beethoven for his single opera. This was conducted by Mr F. Kingsbury, who has long shared with Mr Kuhe the conductor's duty, and done much to make the Festival an artistic success. Music so familiar could not go other than well, or be other than well received; but the audience were more demonstrative after hearing the pretty little gavotte, which is so attractive a feature in the *Mignon* of M. Ambroise Thomas. The delicacy and grace of this quaint dance were perfectly shown; indeed, the music could not have been better played, and an encore was the natural result. Next came the Concertstück of Weber, in connection with which ever-welcome piece Mr Kuhe made his bow as a pianist. The "proprietor" of the Festival was received after a fashion adequate to his claims, long-continued applause demonstrating that some, at least, of those for whom he caters so spiritedly are not ungrateful. How Mr Kuhe played the brilliant music of Weber need not be told. He never was in better form, nor within our experience has he ever achieved a more genuine success with his audience. Enthusiastic applause and a recall followed the close of the work. The time had now come for the vocal music, which at orchestral concerts so many hail with delight, and Miss Edith Wynne was introduced to sing the air, "Dalla torre sua romita," from Gounod's *Sappho*. Written in the French composer's most characteristic style, that is to say, marked strongly by his mannerisms, this air could not fail to delight many to whom M. Gounod's music is ever welcome, especially as Miss Wynne sang it with all the artistic perception and vocal skill which belong to her in an eminent degree. It may be questioned, however, whether a better choice was not possible without going far afield, or even without searching beyond the works of M. Gounod himself. Following the song came what was described in the programme as "Andante and Finale from Concerto, Mendelssohn," but which turned out to be the whole of the masterpiece named. By whomsoever the change was effected, the maker deserved great credit. Such a classical chef d'œuvre as Mendelssohn's Concerto should be given in its entirety, or not at all—the more because it is not made up of in-

dependent movements, connected only by a common name, but so fashioned that each movement is linked closely to the others. Besides, when such an artist as M. Sainton plays, we desire that his great powers should have the full exposition which only a complete work like the one in question makes possible. The result was in all respects satisfactory. M. Sainton played with a *verve*, refinement, and accuracy worthy the ablest living representative of the great French school; all the strong individuality which enables him to do some things as no other man can being exhibited to perfection. Frequently applauded in the course of the work, M. Sainton, at its close, was recalled by acclamation, and congratulated upon his success in the warmest manner. At this point, Mr Kingsbury, who had conducted throughout with much intelligence, handed over the baton to Mr Kuhe, and the first part was brought to a close by a performance of Haydn's symphony in C major, first of the twelve composed for Salomon's concerts. Mr Kuhe did wisely to introduce this pleasant masterpiece, and it may be accepted as an axiom on all such occasions that if it be desired to enlist the sympathies of the general public for classical music, there is no course so sure as the presentation of Haydn. The old master can charm philosopher and fool alike; for while one dwells with pleasure upon his consummate art, the other revels in a flood of artless tune. This was well exemplified by the performance under notice. Everybody heard the symphony with interest, and the loudest applause came from those parts of the house where one might perhaps have looked for the feeblest. Following the symphony, by way of tribute to the memory of the late Sir Sterndale Bennett, came Chopin's funeral march, after the first notes of which the entire audience rose, and remained standing to the end. The act was gracefully done, and obviously had the entire concurrence of all present. With regard to the march itself, it may be urged that so impressive a composition, so singular in character and so thoroughly in keeping with Chopin's genius, should have more frequent use. It deserves adoption as one of our recognised expressions of musical grief.

The second part was more popular in character than the first, and began with a selection from Meyerbeer's *Etoile du Nord*, introducing solos from Messrs Sainton, Radcliffe, Barrett, Lazarus, Reynolds, and Hughes, all of which, capitably played, were much to the taste of the audience. Miss Wynne sang Sullivan's "Living Poems" and Oakley's "Tears, idle tears," the remainder of the selection comprising Schubert's "Ave Maria," for cornet solo (Mr Reynolds), and the overture to *Les Diamans de la Couronne*. With Auber's bright music, ended a very successful and interesting concert. Bach's *Passion Music* will be given on Thursday evening; and for Friday morning a classical miscellaneous programme is announced. The week's work closes on Saturday, with Sir M. Costa's *Naaman*, conducted by the composer.

Times for Music.

A SUMMER NIGHT.

List to the sigh of the waves to-night—
The voice of the restless sea,
As it heaves 'neath a veil of silvery light,
That bathes the ocean and lea.
List to the trill of the nightingale,
As she sings to the glittering skies,
While far away an answering hale
Like a trembling echo dies.
List to the wind through the rustling trees,
Laden with breath of flowers;
Heavy and odorous comes the breeze,
As the dew falls in diamond showers.
Everything looks so peaceful and still,
Under the pale moon's light;
And the world seems free from sorrow and ill
On this glorious summer night.

S. WESTON JACKSON.

FLORENCE.—*La Dolorès*, a new opera by a young composer, Sig. Auteri, will shortly be produced at the Pergola.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

SEVENTEENTH SEASON, 1874-5.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-THIRD CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, FEBRUARY 15, 1875.

To Commence at Eight o'clock precisely.

The First Part of the Programme will be selected from the Works of the late STERNDALÉ BENNETT.

Programme.

PART I.

- TRIO, in A major, for pianoforte, violin, and violoncello—Mlle Marie Krebs, MM. JOACHIM and PIATTI Bennett.
 QUARTET, "God is a spirit"—Miss NESSIE GOODE, Miss BOLINGBROKE, Mr HENRY GUY, and Mr HENRY POPE Bennett.
 SONATA, "The Maid of Orleans," for pianoforte alone—Mlle Marie Krebs Bennett.

PART II.

- SONG, "The Knight of Toggenburg"—Mr SANTLEY Schubert.
 SONATA, "Il Trillo del Diavolo," for violin, with pianoforte accompaniment—Herr JOACHIM Tartini.
 ARIA, "O cessate di plegarmi"—Mr SANTLEY Scarlatti.
 QUARTET, in F, Op. 18, No. 1, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERRINI, and PIATTI Beethoven.
 CONDUCTOR SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, FEBRUARY 13, 1875.

To Commence at Three o'clock precisely.

Programme.

- QUARTET, in E minor, Op. 59, No. 2, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERRINI, and PIATTI Beethoven.
 AIR, "Erbarme Dich" (*Passion Music*, St Mathias)—Miss ANTOINETTE STERLING Bach.
 (Violin obbligato—Herr JOACHIM.)
 PRELUDE and FUGUE, in A minor, for pianoforte alone (first time at the Popular Concerts)—Mlle Marie Krebs Bach.
 SONATA, in A major, for violin, with pianoforte accompaniment—Herr JOACHIM Handel.
 LIEDER, { "Neue Liebe, neues Leben" } Miss ANTOINETTE STERLING } Beethoven.
 { "Wonne der Wehmuth" }
 TRIO, in D minor, for pianoforte, violin, and violoncello—Mlle Marie Krebs, MM. JOACHIM, and PIATTI Mendelssohn.
 Conductor SIR JULIUS BENEDICT.

MARRIAGE.

On the 3rd February, at the parish church, Leeds, by the Rev. C. H. Gibson, Vicar of Gildersome, JAMES HATFIELD, Jun., of Roseville, Halton, to MARIANNE ELIZABETH, only daughter of Dr Spark, Springfield Villa, Leeds. No card.

DEATH.

On January 25, at Vienna, HERR LEOPOLD JANSKA, in his eightieth year.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery. With this number of the MUSICAL WORLD Subscribers will receive eight pages extra, and again, from TIME TO TIME, as expediency may suggest.

The Musical World,

LONDON, SATURDAY, FEBRUARY 13, 1875.

THE ROYAL ACADEMY OF MUSIC TO THE CHILDREN OF STERNDALÉ BENNETT.

ROYAL ACADEMY OF MUSIC,
4, TENTERDEN STREET, HANOVER SQUARE,
LONDON, February 4th, 1875.

DEAR SIRS AND MADAME,—We, the Committee of Management of the Royal Academy of Music, beg to offer you the expression of our deep sympathy in your heavy affliction. The bereavement you have sustained is not yours alone; in Sir Sterndale Bennett we have lost a friend who owned more personal love than falls to the lot of most men. England has lost one of its brightest ornaments; and music has lost an influence that has aided very materially in its advancement. It will be some consolation to us to remember that we have worked with the great musician we lament, and under his presidency in the management of this institution, wherein his genius was trained, and that had of late his peculiar care and affection.

The name Sterndale Bennett will still be conspicuous among those of which his country is proudest, and music is for ever enriched by his works, while native musicians will always be stimulated by his example.

When the pain of the present moment may be assuaged by time, let us hope that the heirloom of your father's name may be as great a comfort to you as it will certainly be a distinction in the estimate of all the world, and that your pride may constantly be renewed in knowing yourselves the children of William Sterndale Bennett.

We are, with sincere regard, your devoted servants,

BRINLEY RICHARDS,	W. F. LOW,
GEO. WOOD,	MANUEL GARCIA,
CHARLES STEGGALL, Mus. D.,	W. DORRELL,
FRANK R. COX,	HENRY C. LUNX,
WALTER MACFARREN,	HENRY LESLIE,
	LAMBORN COCK, Treasurer,
	G. A. MACFARREN, Chairman.

Charles and James Bennett, Esqs.,
and Mrs T. Case.

SIR STERNDALÉ BENNETT was buried on Saturday afternoon, by permission of Dean Stanley, at Westminster Abbey, close to the graves of Purcell and Croft, two of his most illustrious predecessors in the sphere which he had elected for himself, and in which he moved with dignity through the course of his artistic life. No more need be added to what has already been written about the career and works of Sterndale Bennett. That musical England widely deplores his loss the imposing ceremony of Saturday afforded sufficient proof. From all ranks and walks of life there were representatives to do him honour. Among the private carriages that joined the funeral cortège were those of Her Majesty the Queen, a great admirer of Bennett's music; His Royal Highness the Prince of Wales, His Royal Highness the Duke of Edinburgh, and the Bishop of Gloucester and Bristol. Earl Dudley (President of the Royal Academy of Music), who, with the Duke of Edinburgh, the Bishop of Gloucester, Sir Thomas Gladstone, and Lord Coleridge, were among the first to sign the requisition, suggested and drawn up by Mr G. A. Macfarren, to which Dean Stanley so heartily assented, was present on the occasion, and remained till the end of the service. Besides four mourning carriages occupied by the family and most intimate friends of the deceased, there were some 80 others, filled with persons of more or less note. Deputations were sent from the University of Cambridge—including the Vice-Chancellor, the Master of St John's, and the Precentor of King's College; from the Royal Society of Musicians of Great Britain; from the Royal Academy of Music; from the Philharmonic Society (directors, committee, and professors); and, last not least, from the Verein für Kunst und Wissenschaft (*German Athenæum*). Without entering into further particulars, we must be

content to add that a full catalogue of those who came voluntarily to do honour to the memory of our distinguished countryman would take up more space than can be afforded. Enough that there was scarcely a carriage which did not contain mourners who, in their various capabilities, had done something to earn distinction. What, perhaps, more than anything else, afforded gratification to those who knew and appreciated the worth of Bennett, as an artist and as a man, was the immense crowd attracted to the Cathedral, unfurnished with the special privileges allotted only to occupants of the Choir. This all who had familiar acquaintance with the departed man of genius knew well would have pleased him more than anything else, being a proof that, uncompromising as he was in whatever concerned his art, his name had still spread far and wide, and that his music had penetrated not only into high places, but into every circle where such honest, genuine work as his could be felt and loved.

It would be of little purpose to describe the service in detail. A word or two must suffice. The ceremony was in all respects impressive. The imperishable music of Croft, Purcell (including the "Burial Chant"), and Handel—a selection from whose "Funeral Anthem" ("His body is buried in peace")—was sung over the grave, immediately before the "Blessing," followed by the "Dead March," from the oratorio of *Saul*, sublime in its simplicity, imparted appropriate significance to the solemn and touching occasion. The choir was composed of twenty-eight boys—Westminster Abbey, St Paul's, the Temple, the Chapel Royal, and Lincoln's Inn—with twenty-six men from among the picked choristers belonging to the same churches, organised under the general direction of Mr Montem Smith. They sang uniformly well. But perhaps the deepest interest was created by the exquisite and purely devotional quartet, "God is a spirit," from Sir Sterndale Bennett's own *Woman of Samaria*. This, which followed the Lesson, was entrusted to Master Beckham (of Westminster), Messrs John Foster, George Carter, and John Lawler, (all likewise of Westminster). It could hardly have been better given; and, when the last verse was sung by the whole choir, the effect was such that it would have pleased the composer himself, although he never dreamed of such an innovation. Mr Turle, of Westminster Abbey, presided at the organ—his prescriptive right; but other organists were named in the official list; as, for example, Dr Stainer, Dr C. Steggall, Messrs George Cooper and E. J. Hopkins. The early part of the service was read by Canon Conway, the remainder (at the grave), by Dean Stanley himself. The body and mourners passed through the north transept to the grave, and were met by the clergy and choristers from the west gate of the Choir, under the organ. Then the music of Croft was resumed, followed by that of Handel, to which reference has been made. The coffin was strewed with wreaths and flowers, and when the chief mourners had taken their last farewell, the general public were equally allowed to do homage to the great musician whose hand is henceforth still and whose lyre is now for ever silent. Sterndale Bennett is dead; but his music, happily, survives him—long to delight the world.

Mr Nube's Musical Festival, 1875.

In tribute to the memory of the late Sir W. Sterndale Bennett, the Orchestra will play Chopin's "Funeral March" to-night.

(Tuesday, February 9th.)

A GOOD SUGGESTION.

(To the Editor of the "Musical World.")

SIR,—I have for years cherished a hope that we might one day have a memorial window in Westminster Abbey to perpetuate the memory of the many distinguished musicians whose mortal remains are there enshrined; and now that our loved and departed friend, Sir Sterndale Bennett, is laid to rest with the kindred dust of Purcell, Croft, and Blow, it would seem to be a favourable opportunity for inaugurating a public subscription for the purpose I have indicated.

There is a colourless window overlooking the musicians' corner, which, with the permission of the Very Rev. the Dean of Westminster, might be filled with glass worthy of the sacred building and those memories all amateurs and artists would desire to honour. I am, yours, &c.,

WILLIAM H. CUMMINGS.

Brackley Villas, Thurlow Park Road,
Dulwich, Feb. 8, 1875.

Too Late.

(To the Editor of the "Musical World.")

SIR,—At a time like the present, when musicians and amateurs are lamenting the loss of Sir W. Sterndale Bennett, a stronger desire than usual will naturally be kindled to become still more familiar with those immortal works of the great composer, which, like the season of the year and its peaceful circumstances so many of them poetically reflect, will be always fresh, green, and hopeful. The outside public are not so well acquainted as they should be with those charming songs, published in sets, so thoroughly appreciated by amateurs, and which are little pastoral gems. We may anticipate an eagerness on its part now to be introduced to some of these beautiful specimens, as the heart that conceived them, and the hand that penned them, are still for ever. Among them it would be difficult to find one to excel in genuine musical and poetic feeling a little jewel called "Forget-me-not"—a suggestive title. It is a setting of some words by "L. E. L." This song is very rarely sung in public, and for no other reason than that it is too short for public performance. It consists of but one short verse. Now, if another verse were added, in imitation somewhat of "L. E. L.'s" beautiful thoughts, the objection would be overcome, and I am sure my brother and sister artists would find great pleasure in introducing the song frequently. In default of one better capable of writing such a verse, acting upon the suggestion, I venture to offer some words; their only merit is of a negative character—they do not in their accent war against the musical accent. I first subjoin "L. E. L.'s" exquisite lines, that the imitative character of the offered verse may be apparent, and its consequent not unsuitableness may also be seen:—

FORGET-ME-NOT.

"Wave that wand'ring singing by,
Bearing leaves and flowers with thee,
To the lady of my heart
Wave a benison from me.

"Wind that ro'ast around the grove,
Kissing ev'ry flower nigh,
I'll send thee on a sweeter search—
Bear my own true love my sigh.

"Bark that show'st my graven words,
Thine be yet a happier lot,
May'st thou meet my maiden's eye,
Bidding her 'Forget-me-not.'"

Fleecy cloudlets, fraught with good,
Sailing swift on Summer's eve,
Shower blessings on my love,
Or I ne'er shall cease to grieve.

Stars that shine through silent night,
Glitter round my maiden's cot;
Lovingly some message bring,
Light with hope my dismal lot.

Birds whose song perfumes the vale,
Leave, I pray, your hallowed spot;
Let your music teach my heart,
She I love forgets me not.

—I am, Sir, yours obediently,

February 6, 1875.

F. E. PENNA.

Flocks and Herds.

TREATMENT OF ANIMALS.

(From "Another World.")

"Why are the poor hungry?—Why do not your flocks and herds multiply and increase?—Why do you maltreat the sire and kill the mother of many progenies?"

"Obey my laws, and your flocks will equal in number the drops of water in the great Cataract, which, ever flowing, ever merging in the mighty Ocean, is constantly supplied with new increase for the refreshment and delight of Montalluyah."

Amongst the numerous precautions for the promotion of the general health is the attention given to the subject of animal food, the care taken of the beast, the mode of slaughtering, and the rigour with which every beast having the slightest tendency to disease is rejected as unfit for food.

All animals, and particularly those intended for food, are now treated with great kindness, gentle treatment and cleanliness being thought essential to the excellence of the meat. Formerly, when the beasts were improperly treated, the growth of the young was impeded and the quality of the meat deteriorated. They are now watched over with the utmost care, the greatest attention is paid to the most minute particulars, and so well are they treated that, notwithstanding the heat of the climate, they are quite tame. When any one goes into a field, the sheep and lambs will come round him and lick his hand. Their pasture is changed every week, for it is found that, when in our climate grass is eaten too closely, noxious insects are bred by the accumulation of stale manure. In or near every pasturage are pools of running water, to which the animals are conducted daily. These are supplied by a very high jet which, when in action, throws its water from a reservoir to a long distance, which may even be increased by means of pipes, and thus fertilizes the field. Much of the water proceeds in the first instance from the cataracts, which begin high above the level of the meadows. As soon as the animals are turned out, the jet is made to play on the fields they have quitted. Then the moisture, mingling with the fresh manure, and our glorious sun enrich the land, and luxuriant grass is quickly produced.

In former years diseases prevailed amongst our flocks and herds. We had one amongst the sheep, not unlike the small-pox of your world. These diseases were generated partly by the filthiness of the pasturage, and partly by a want of change, which I believe to be principal causes of many of your cattle diseases. We now give far more attention to the cleanliness and health of the animal than in our world was formerly bestowed on the poor.

In every field is a shady spot, contrived to protect the animals from the sun during the heat of the day. The ground being very undulating, a shade is obtained by merely throwing out, from the higher land above, some wood or other material to serve as a roof.

In case of illness among the animals, the great remedy used is a particular kind of electricity, which gives an impulse to the blood and changes the humours. This, with diet and care, is the only expedient employed to restore the animal to health. If a female animal is of a sickly nature and likely to give birth to inferior beasts, she is quietly put out of the way.

THE MALE ALONE KILLED.

To the care taken of the beasts is greatly due the perfection of their breed and to a certain extent their numbers; but the law that contributes most to the marvellous increase of our flocks and herds is that which forbids the slaughter of the female. In every species the male only is used for food. If we killed the mother, we should, as it were, kill the progeny that would otherwise be bred from her, and our immense stocks

would not then be a hundredth part as numerous as they are at present.

The cow, after she has ceased bearing, is used to carry the women's baskets, or for very light draughts. The ewe, when she has ceased bearing, is trained to assist in field and garden operations, to pull up cabbages, carrots, and other vegetables, being, in short, more useful to us than the dog.

Hermes (Communicator.)

(To be continued.)

OCCASIONAL NOTES.

MR G. A. MACFARREN has been appointed Principal of the Royal Academy of Music, in the place of the late Sir Sterndale Bennett. A wiser choice could not possibly have been made. Who is to succeed Sir Sterndale as Musical Professor at the University of Cambridge has not yet been made known.

MR ARTHUR SULLIVAN has accepted the late Sir Sterndale Bennett's Composition Class at the Royal Academy of Music.

AMONG those who attended the burial of Sir Sterndale Bennett, last Saturday, in Westminster Abbey, was Mr Frederick Davison, chief of the great organ firm of Gray and Davison.

FUNERAL OF THE LATE SIR STERNDALE BENNETT.—We are instructed to state that the Honourable Mortimer Sackville-West, Groom-in-Waiting to the Queen, attended at Westminster Abbey, by Her Majesty's special and gracious command, on the above occasion.

THE following notice has been lately placarded very liberally in Paris:—

CHEST C !!!

THE SOZZO METHOD.

Method for enabling every one to emit the high chest C. Thirty lessons and a month of medical treatment are sufficient. Thirty days in all.

I rely upon my success and my experience.

When every one is able to emit the high chest C, singers will discover that, as the compass of their voice rises, their remuneration will fall in exactly the same ratio; so that they would probably not be much benefited should M. Sozzo's method prove as effective as M. Sozzo intimates it to be.

THE first part of the next Monday Popular Concert (February 15), is to be devoted exclusively to works by Sterndale Bennett. Marie Krebs will play his sonata, *The Maid of Orleans*, which was composed expressly for Arabella Goddard. Our great English pianist could hardly be better represented than by this gifted young German.

ROYAL ALBERT HALL CONCERTS.—The third Popular Ballad Concert will take place this evening (Saturday), the 13th inst. Mme Lemmens-Sherrington, Miss Annie Sinclair, Miss Antoinette Sterling, Mr Cummings, and Mr Whitney will be the vocalists. Herr Wilhelmj will play Ernst's "Elegie," and his own paraphrase of Chopin's *largetto*, and several part-songs and madrigals will be given by the Part-Song Choir of the Royal Albert Hall Choral Society, under Mr Barnby's direction. The next orchestral concert is announced for Tuesday, the 16th inst., when the late Sir Sterndale Bennett's overture, *Paradise and the Peri*, and Schubert's "Unfinished Symphony," will be notable features of interest. On this occasion Herr Wilhelmj will introduce "Paganini's Concerto," a work of enormous difficulty, and he will also play Bach's "Chaconne" for violin alone. It will, doubtless, be interesting to musical amateurs to know that the violin used by Herr Wilhelmj is a very valuable instrument, being a genuine Stradivarius; and that he has on two separate occasions been offered as much as 1,000 guineas for it since his arrival in England this season.

CONCERTS VARIOUS.

Miss BLANCHE ROOPE, a young and intelligent pianist, gave her evening concert in the Store Street Rooms, under the direction of Mr Lansdowne Cottell. Miss Roope played Mendelssohn's "Rondo Capriccioso," a solo by Herr Willem Coenen (for the left hand), and her own capital arrangement of Irish airs. Miss Edith Shield, a young vocalist, gave the late Vincent Wallace's "Song of May," and was loudly encored; Miss Nina Monetta was obliged to repeat, at the unanimous desire of the audience, Benedict's "Rock me to sleep"; Mr Finlay Dunn, a Scotch tenor, sang the popular romance, "Alice, where art thou?" in perfection, and was also encored; Miss E. Fortescue, in Ignace Gißone's pretty song, "Across the Sea," gained the sympathies of all present by her artless singing; Mr Fred Meldon, who possesses a pure and full bass voice, gave a song by Gounod in capital style; and Mr Kemble gave Mr Henry Phillip's "Woman." Mr Lansdowne Cottell accompanied the vocal music with his usual tact and judgment.

THE sixth Harrow Thursday "Popular Concert," which took place on the 4th February, was, like its predecessors, dignified by a highly classical programme. In the first piece—Beethoven's F major quartet (Op. 69)—Messrs Otto Peiniger (the clever violinist and Professor at Harrow School), Szczepanowski, Amor, and Pettit, showed their thorough ability and artistic feeling in interpreting this celebrated composition of the old master. In the same way Mozart's D major quartet (No. 18) was successfully rendered. Herr Otto Peiniger introduced as his solo an air by Bach, and delighted the distinguished audience with his beautiful tone and breadth of style. We have had opportunities to hear this artist on former occasions, and can only express the heartiest wish that he soon will acquire the popularity he so fully deserves. The vocalists were Mrs Thaddeus Wells, who sang Spohr's "A bird sat on an alder bough," and an old English ballad, with great success; and Mr Henry Pyatt, who gave an air from *Il Flauto Magico*, and "The brave old oak" (both encored) with all the vigour which characterises a happy owner of a splendid bass voice. In looking through the programmes of the series, we can but heartily congratulate the committee, who, headed by the well-known maestro, Mr John Farmer, manage these concerts with so much taste and artistic sense.

PROVINCIAL.

NORWICH.—The eminent pianist, Dr Hans von Bulow, gave a recital, in Nevill's Rooms, on Friday, February 5th, in the presence of a large and fashionable audience, which received his various performances with enthusiastic applause. This is the only entertainment of any importance that has taken place since the advent of Madame Lemmens-Sherrington and party some two months ago; and though it is said to be a musical locality, we never remember being unhappy enough to reside in one where good concerts, etc., bore such a close resemblance to angelic visitations.—S. W. S.

CHATHAM.—A musical performance took place in the Mechanics' Institute on Tuesday evening, February 2nd, under the direction of Mr Lansdowne Cottell, which attracted a very full audience. The entertainment commenced by Miss Edith Shield singing Wallace's charming "Song of May," and receiving a "double encore." Mr H. Kemble, who possesses a good baritone voice, then gave a song by Lindpaintner, and "L'Ultimo pensiero," by Mariani. After various songs and duets had been sung by the Misses Fortescue, Lisle, Rice, &c., a selection was given, "in costume," by the same vocalists, assisted by an efficient chorus, from a comic opera by Mr Cottell, entitled *The Archers*. The whole gave evident pleasure, and was done every justice to by the young artists, under the direction of Mr Cottell, the composer and director.

LEEDS.—On Monday evening, February 8th, Dr Spark, the borough organist, gave a concert in the Lecture Hall of the Church Institute, Leeds, when several of his pupils, most of whom have been educated by him for the musical profession, were introduced to the audience. Young as were many of the vocalists, they exhibited in most instances a high degree of proficiency and skill. The names of those who assisted were Miss E. Carey Walker, Miss M. E. Storey, Miss Jenny Taylor, Mr E. Kemp (tenor), Mr A. Williams (tenor), Mr S. Whitaker (bass), and Mr J. Bates (solo pianist). The audience was large. The first part of the entertainment was devoted to a recital of Dr Arne's operetta, *Love in a Village*, and the audience frequently intimated their satisfaction with the performance. In the miscellaneous portion of the programme, several solos were given, Mr J. Bates receiving an encore for a pianoforte fantasia. The pupils generally showed that much time must have been bestowed in bringing them to the proficiency they had attained.

NUREMBERG.—M. Gounod's *Romeo et Juliette* has been produced at the Stadttheater.

MONDAY POPULAR CONCERTS.

Herr Joseph Joachim's re-appearance on the scene of these concerts is always a gala occasion, and St James's Hall was crowded to its utmost capacity last Monday evening by amateurs eager to give the—we may say it—well-loved artist a cordial reception. Apart from Herr Joachim's rare gifts as a violinist, he has in a high degree the faculty of attracting sympathy. It is not, therefore, merely the great performer whom the public are so delighted to honour. It is to some extent the man himself, for whom the humblest occupant of the shilling seats, albeit he has never exchanged, nor hopes to exchange, a word with him, entertains a feeling of personal regard. The nature of Herr Joachim's reception can be imagined, and we need not describe it further than by saying, in simplest words, everybody was very glad to see him. Schubert's quartet in D minor opened the proceedings, and was played perfectly by MM. Joachim, Ries, Straus, and Piatzi, the remarkable variations on a theme from the composer's song, "Der Tod und das Mädchen," again making a profound impression. The quaint final presto brought the quartet to an end, amid a perfect storm of applause, than which no honour was ever more justly deserved. Schumann's pianoforte quintet in E flat was the only other concerted work; but this afforded a rich treat to all who had learned to appreciate the deep and tender expression, the true poetry, and the masterful ideas characteristic of its composer's music. We must refer especially to the slow movement, which, in the respects just named, may take equal rank with the best slow movements of Beethoven. Into this Schumann must have thrown his whole soul; and it is hard not to believe that personal experience is reflected in the funeral solemnity of the principal theme, and in the bright but tender beauty of the episode which comes after it, like the voice of consolation. Few things in music are more suggestive than this; but the whole work exercises the charm of genius, and never relaxes its hold upon either imagination or intellect. The quintet could not have been better played than by Mr Franklin Taylor and the artists already named; nor could it have had a more sympathetic reception. Mr Taylor's solo was Beethoven's Sonata in E flat (Op. 29), which he executed with rare precision, delicacy, and intelligence. This gentleman is not a sensational performer, and may seem to lack even necessary warmth of manner; but he is a faithful and able interpreter, as well as a most skilful pianist—merits that justify the high position he has reached. He was unanimously called for at the end. Herr Joachim's individual contribution to the programme was the Andante and Allegro from Bach's Sonata in A minor, a work he introduced two years ago. Can it be necessary to state how it was played? Certainly not. Enough that Joachim was himself, and that, in obedience to an "encore" not to be resisted, he gave the *Bourée* ("Double") from the same composer's Sonata in B minor. Miss Enriquez sang Schubert's "Adina" and Buononcini's "L'Esperito nocchiero" so as to obtain a recall after each.

BRUSSELS.—M. Félicien David's anxiously awaited opera, *La Perle du Brésil*, has at length been produced at the Théâtre Royal de la Monnaie. It did not go off as well as was expected, and the principal artists by no means unusually distinguished themselves. The *mise-en-scène*, however, was all that could be desired.—The Minister of the Interior has obtained from the Chamber of Representatives a grant of 20,000 francs to purchase an organ for the Conservatory. Opinions were divided as to whether the instrument should be ordered of M. Cavallé-Coll, of Paris, or of MM. Schyven and Co., of Brussels. At length it was decided that the Belgian builders should have the preference.

BAIREUTH.—Speaking of the *Nibelungen Trilogy*, a Frankfort paper says that the first pianoforte rehearsals will take place at the commencement of July, and that each of the Trilogies will be rehearsed with the orchestra during the last three weeks of the same month. The performances will, according to the present plan, take place as follows:—On the first Sunday in August, at 4 o'clock p.m., *Rheingold*; on Monday, at the same hour, *Die Walkyren*; on Tuesday, *Siegfried*; and on Wednesday, *Die Götterdämmerung*. After each act there will be a considerable pause, to enable the actors—and the public—to recover from the strain to which they will have been subjected. The second performance of the operas, in the same order, is fixed for the second week in August, and the third performance for the third week.

PRESENTATION TO SIR JULIUS BENEDICT.

(From the "Liverpool Daily Post," Feb. 10.)

As our readers are aware, Sir Julius Benedict, the esteemed and distinguished leader of the Philharmonic Society's orchestra, has attained his seventieth year; and the occasion was one of which his very many friends thought they might fitly avail themselves in order to present him with some mark of the regard in which he is held. The shareholders in the Philharmonic Hall, the members of the chorus, and other Liverpool friends, all cordially joined in the subscription for a national testimonial; but the members of the band felt such a close personal intimacy with Sir Julius that they desired, on their own part, to present him with some little token; and accordingly got up a separate subscription list. Sufficient funds having thus been raised, a very handsome silver inkstand was purchased from the establishment of Messrs Clark and Drielsma, of Church Street, and this was presented to Sir Julius yesterday afternoon during a rehearsal for an evening concert. The inkstand was a very neat and chaste piece of workmanship, and bore the following inscription:—

"Presented to Sir Julius Benedict by the members of the band of the Liverpool Philharmonic Society, on the anniversary of his seventieth birthday."

The presentation was made by Mr Haddock, the oldest resident member of the band, who said:—

"Sir Julius,—The task has been assigned to me of informing you that we, the members of the band of the Philharmonic Society, have taken advantage of the seventieth anniversary of your birthday to present to you a silver inkstand as a testimonial in recognition of your high and distinguished qualities, and as bearing witness to the firm confidence we repose in you as our conductor. I think it right to mention that we have gone against the wishes of some of our friends in this matter. We have been recommended, if we had anything to contribute, to send it to London, and let it form part of the general testimonial fund. In one sense that might have been the wisest course to pursue. But it was not quite what we wished to do. We thought, after deliberation and consulting together, that something in the shape of a testimonial coming direct to you from us would serve better as a means of conveying our sentiments and our regard and esteem for you. We have been wishful, Sir Julius, that whatever we might offer you should be appropriate, and, if possible, useful, and we have been led to the selection of an inkstand as a suitable object by the consideration of the number, magnitude and importance of the works you have given to the world. In the process of writing so much as you have done you will have consumed great quantities of ink, and worn out pens beyond amount, and it is very probable that a few inkstands have come to grief. Be that as it may, an inkstand, we thought, would be both appropriate and useful. In begging your acceptance of it, we all unite in hoping and trusting that you may have many years of health. Health is the chief good. With health your energy and determination will never leave you. You will go on in the old way writing; and if, through our little testimonial, you should be sometimes reminded of the Liverpool Philharmonic Society, and kindly feelings should be awakened in your breast towards the members of the band, our object will have been accomplished."

Sir Julius Benedict, in replying, said:—

"Mr Haddock and gentlemen of the band—I cannot express to you my feelings of deep and sincere gratitude for this very handsome testimonial of your regard and esteem for me. As Mr Haddock has observed, it has been my happy lot to have been associated with you for now nearly eight years, and during that time we have had our ups and downs in our performances, as happens in the best regulated families. There have been here and there shortcomings—it may have been on my side or on yours—I won't investigate too closely—but there is one thing I will say both for you and myself—namely, that there has always been an earnest desire to do our best, and that whatever the work which has been entrusted to me for performance I have ever given it the most assiduous and careful attention. If there has been any shortcoming it must be attributed to the weakness of human nature, which we all know is never infallible. A testimonial like this, however, was not needed from you to show me how kind you are to me, and how willing you are at all times to follow my advice and my *bâton*. That need not be enlarged upon, but I cannot but repeat that no such testimonial was needed to convince me of your good and kind feeling towards me. I am now, as the inscription on your testimonial reminds me, at the more than ripe age of seventy, but, as Mr Haddock has well observed, health is the principal consideration, and though thirty years might be a great deal for many younger men to boast of, I can truly say that for forty years past I have never consulted a

physician—except as a friend. I hope, therefore, that under Providence I may yet be spared to give you my time and assistance, and to continue what has always been to me a labour of love. According to the ordinary lot of humanity the number of my years must now, of course, be very limited, but still I think, as long as one feels the power, the strength, and the understanding for great works of art, whatever the sphere in which they may be, and as long as one has the enthusiasm which in me is as young now as it was fifty years ago, I don't see the necessity of withdrawing. I have had a good deal of experience in my profession; I have been brought up to it as a boy; I have served my time to it as a private soldier, so to speak, and I have been under the guidance of the best masters—German, Italian, and English—and I may, therefore, perhaps, claim a certain right to occupy a post which, whilst it is responsible, is at the same time honourable. I will not detain you longer, gentlemen, but will only tell you again that I feel deeply grateful for this testimonial of your regard for me, and that my feelings towards you are also equally strong. Whatever the occasion or the opportunity in which I can be of use to the members of this orchestra, I shall always consider it my duty to do whatever I can to serve you, and perhaps I may be permitted to say that I feel on some occasions proof that I do not shrink from that responsibility. I hope you will continue to grant me your indulgence, and that if there should be any shortcoming on my part you will continue to bestow that attention and that care on your duties which alone can ensure a perfect performance of the works entrusted to me, whilst you may depend that upon my part there shall never be wanting the best wishes for your welfare, your success, and your prosperity. Again, gentlemen, I thank you for your very great kindness."

The proceedings then terminated.

SIGNORA CHIOMI.

A young English artist has recently obtained the marked approval of a Milanese audience. Signora Chiomi, who had previously sung at Oporto, Turin, and other Italian cities, achieved a complete success on her *début* at the Carcano. The *Gazzetta dei Teatri* says:—

"A sweet, graceful, and very young artist is *Mlle Chiomi*, to whom nature has been prodigal in her gifts. Her voice, beautiful, and in tune in the highest degree, has passionate accents. Her singing betrays the excellent school in which she has learned the rudiments of her art. She knows how to transfuse her soul into her voice, and every note for her is but the expression of a sentiment. The press generally sounds the note of approbation of this young and distinguished artist, who to the graces of her person, and to a voice beautiful, sweet, and expressive, unites a high degree of artistic intelligence."

The *Pungolo* says:—

"The Signora Chiomi, a graceful and beautiful artist, who has come amongst us preceded by good reports, has concentrated general expectation. She did not disappoint us. Sustained and dignified in her movements, she sang well, and with power, all through the opera, and gave with much elegance of style and with expression, the 'Romance of the Rose,' which roused the applause of the audience, followed by calls to the proscenium, which, in the succeeding duet, were shared with the tenor, Armandi-Villa."

The *Perseveranza* says:—

"She seems to have studied singing with care, intelligence, and passion. She sang with grace and correctness the beautiful 'Romance of the Rose.'"

The *Gazzetta Musicale* writes:—

"At the Carcano, we have had *Marta* the last few evenings well interpreted by the Signora Chiomi, tolerably by the tenor, Armandi-Villa, and the baritone, Moragas. The Signora Chiomi has gained the caresses of the critics—caresses well merited. She is beautiful, has long fair hair, a sweet voice, and great capabilities."

The *Lombardia* is full of praises and encomiums, and writes thus:—

"The Signora Chiomi, the leading artist, is a young and very fair stranger, who, for the first time, sang in Milan. She was warmly applauded in the romance, and in the duet with the tenor in Act III."

The opinion expressed by the *Avvisatore del Commercio* is most friendly, and describes the *débutante* as singing "in the most exquisite style of the Italian school," pronouncing Italian as even many natives fail to do, and possessing "a lithe and graceful figure, eyes in which you can read sweetness, yet which flash with rare intelligence, a mellow, flexible, passionate voice, with self-possession, and distinction of gesture and movement."

The *Sole* and the *Fama*, whose critic is Signor Cominazzi, one of the Nestors of the Milanese press, write also in terms of high approval.

A BALL AT THE PARIS OPERAHOUSE.

Even amid the excitement caused by the elections, the first ball at the New Opera created much interest, results have been expected from it which do not seem to have been realized. One of the great economical mistakes of France is the belief that a ball or 100 balls can bring back that unprecedented prosperity which accrued of forty years of peace and settled government; for if the Empire by its magic historical associations knew how to give France the wealth which is still in existence, this arose not only from its representing 20 years of industry and economy, but from its succeeding to 20 years of peace without uneasiness, of thrift without disturbance, of peaceful labour without warlike interruption. To-day, or rather ever since the war, the well-being of the country has been attributed to the luxury and prodigality of Paris, as a brilliant, inexhaustible focus; and thus confusing effects with causes, people fancy that by getting up balls they will efface the traces left by a fatal and disastrous war.

Even viewed from this erroneous standpoint, yesterday's ball did not prove a very successful device for Parisian trade, for gentlemen were to ladies in the proportion of ten to one; and everybody knows that it is not male toilette which makes the fortunes of shopkeepers. It has been ascertained that out of 18,000 tickets sold, there were only 800 for ladies, making a total receipt of 152,000*f.*—that is to say, 7,200 gentlemen's tickets at 20*f.*, and 800 ladies' tickets, at 10*f.* Now, considering that at least 400 of the ladies did not stir from their boxes, and that only 300 or 400 moved about among the 8,000 black coats—for the 7,200 tickets sold do not include those given away—an idea may be formed of the far from gay appearance presented by the hall and the *foyers*. At the very threshold, moreover, gaiety, it may be said, was checked on the lips of the arrivals. Much fault had been found, especially on the opening day, with the discouraging gloom of the façade: but this defect, which under ordinary circumstances is without real importance, becomes striking when masked balls are in question. The isolated position of the building, moreover, does not conduce to that contagious gaiety which coursed as it were through all the veins of the old Opera. People remembered the enlivening effect of the great pyramidal gas jets which lit up the corner of the Rue Lepeletier and the Boulevards: the Paris Guards on horseback, who remained immovable in the full glare of the Boulevards and the gas jets; the masks who passed close along the brilliantly lit up and crowded pavements before entering the hall, into which, from midnight till 4 a.m., Parisian folly poured itself. Now, last night the front of the Opera, which has cost France 40,000,000*f.*, remained immersed in impenetrable obscurity; lamps without brilliancy replaced the pyramids of gas jets, and the crowd, kept at a respectful distance, greeted with ironical laughter the few masks who appeared afar off. When the silent terrace had been crossed and one penetrated below those solemn and imposing vaults, which are like the arches of a cloister, the doors opened and one mounted the step of the staircase, from the top of which half the public scanned every disguised woman as she went through the double ordeal of criticism and laughter.

Above the broad passage, dimly lighted to stifle laughter as it rose to the lips, and in spite of oneself, one began to speak in a whisper. Yesterday more than ever no doubt, sonorous laughter was silenced by those passages at once lonely and thronged, for black coats have this strange property that they will take up space without forming a crowd. But the days which used to be the pride and delight of the Parisians are far distant. In those days some malicious daughter of Eve would, under the protection of the domino, tell some unsuspecting visitor, to his astonishment, many things which he thought were known to him alone. Now all this has gone out of fashion. Women are no longer sufficiently good natured to chaff without spite, and men have not sufficient refinement to be at once witty and well bred. What is now heard, when anything is heard,—for yesterday nobody spoke to anybody,—are commonplaces without end; jokes of questionable taste, and language which has obtained popularity in by streets. When I heard a domino for the first time say to a luckless visitor, "I know you; you have got a dog which follows you like remorse and a wife who avoids you like a plague," I was very nearly prepared to find again the long lost French wit; but when I had heard it repeated five or six times without distinction

to men who had neither dog nor wife nor remorse, I bethought me that human folly was strutting insolently in a palace. I looked in vain for a spark of that sparkling mirth of yore. The country is hit more seriously than is generally thought, and its people laugh sadly now that they fear to provoke a smile.

ROYAL ALBERT HALL CONCERTS.

As far as the new series of these concerts has gone it fully bears out the promise of the directors to secure increased efficiency. Oratorios, orchestral music, and compositions of a more "popular" order, are still given in their turn; but, with more time for preparation and with improved means, the performances are so much bettered that it is hard to find reasonable ground for complaint against them. Since our last notice this has been very satisfactorily demonstrated with regard to oratorio, by an execution of *Israel in Egypt* which reflected the utmost credit upon all concerned. The chorus, so ably trained by Mr Barnby, mustered in full force, and acquitted themselves better than ever before of a most onerous task. To say that there were no faults in the rendering of Handel's trying music would imply the attainment of an impossible perfection; but the merit shown was certainly exceptional, and as such we acknowledge it. The band, wisely increased to a hundred instruments—a degree of strength that should be maintained—did its work admirably; and the solos, entrusted to Mdlle Levier, Miss Sterling, and Signor Fabrini, if not equal in merit, were on the whole acceptably sung. With the excellence of this concert may be compared that of the latest devoted to orchestral music, a special feature in which was the performance by Herr Wilhelmj of a violin concerto new to this country, his own arrangement for violin and orchestra, of Wagner's "Albumbblatt," and a Nocturne by Chopin. The concerto is the work of Herr F. Hégar, a Zurich musician, an ex-pupil of the Leipsic Conservatoire, and a composer whose songs and choral music have achieved popularity. Interesting from the peculiar form it exhibits, the concerto has other and more genuine attractions, arising out of melodic richness, and the graceful manner in which the orchestra is combined with the solo instrument, so as to make the most of each. We shall hear the work again with pleasure, especially if Herr Wilhelmj plays it in the astonishingly perfect manner shown on the occasion under notice. This great artist's performance, both of the concerto and the smaller pieces, was a marvel of executive skill. Beauty of tone, depth of expression, and technical ability of the rarest order, entitle Herr Wilhelmj to the honours bestowed on those who, though they may have rivals, know no superior, and his presence in England should be valued as enabling amateurs to make further acquaintance with a violinist of phenomenal power. Another interesting feature of this concert was a capital performance of Mendelssohn's Italian symphony; and Mr Sullivan's masterly overture, "In Memoriam"—perhaps our English composer's very best work for the orchestra, not only because of superior technical skill, but because it abounds in that strong and earnest feeling without which no music can reach the soul of its hearers. Miss Levier, a real artist, if ever there was one, sang some German *lieder* charmingly, obtaining an encore for Brahms' "Wiegenlied;" and, between the parts, the "Dead March" was played as a tribute of respect to the memory of Sterndale Bennett.

A Ballad concert took place on Saturday last, supported by Miss Levier, Miss Sterling, Mr Lloyd, and Mr Whitney, with Herr Wilhelmj, Herr Rudolph Niemann (piano), and Mr G. Martin (organ) as solo instrumentalists. The excellent part-song choir of the Albert Hall Choral Society also attended, and gained much applause for a selection of favourite works. Miss Sterling was encored in Gatty's "The Hay is i' the mow," Macrone's setting of "O, hush thee, my babe," and Hullah's "Three Fishers." Mr Lloyd was similarly complimented in Barnby's graceful song, "My summer time;" nor were recalls wanting in other instances of exceptional merit. Herr Wilhelmj's performance of the variations from Beethoven's "Kreutzer" Sonata made a great effect, and the lesser solos were well received. Altogether, the concert, conducted by Mr Barnby, was one of much and varied attraction.

On Wednesday evening the *Messiah* was performed, with Madame Sherrington, Miss Spiller, Madame Patey, Mr Rigby, and Mr Whitney as soloists.

THE "TOCSIN ALLÉGORIQUE" OF IGNACE PLEYEL.*

What member of the musical world does not know, at any rate, by tradition, the fertile composer Ignace Pleyel, the pupil of Joseph Haydn? He was born in Austria in 1757, and, after spending a large portion of his life in France, which he considered as his adopted country, died in Paris, the 14th November 1831. There still exist numerous compositions of his for pianoforte and violin, quartets, quintets, sonatas, etc., which, once known to all Europe, are now condemned to oblivion. His *School for the Pianoforte*, though not highly esteemed by the Prince of pianists, Ludwig van Beethoven, once played a great part in musical education and was used in some establishments till very recently.

In 1789, this composer, already very well known, was Chapel-master at the Cathedral of Strasburgh, some of his predecessors in the post having become famous. Pleyel, however, had not time to distinguish himself there, because, in the revolutionary whirlwind, which then redoubled its violence, it was not long before he lost his appointment. He had, therefore, no great reason to love the Revolution, and he was not too particular in disguising his feelings for the unfortunate queen, Marie Antoinette. This circumstance, combined with the fact of his being an Austrian, could not long fail to render him an object of suspicion. The gendarmes received orders to watch him at a country house of his in Dorlisheim, and his position became one of extreme danger. If he had been brought before a revolutionary tribunal, he would certainly have been condemned to death. It was under these circumstances that some of his best friends advised him to declare himself openly a Republican, and to prove it by turning revolutionary composer. Now as Pleyel did not much relish being guillotined, as, indeed, very few persons do, he consented to write a work, unique in its kind and entitled: *La Révolution du 12 août, 1792, ou Tocsin allégorique*. There is now only a single copy left, and it is justly regarded as Strasburgh as a precious score. Pleyel's republicanism being of such recent date, it was deemed becoming to assign him as a companion an amiable gendarme, who never lost sight of him during the composition of the *Tocsin allégorique*, which is, without doubt, the most original of all his works, and, as I was assured by a friend of mine, a brave musician and faithful German, during my sojourn of a month at Strasburgh in the year 1835, contains some portions which Beethoven would certainly not have despised. There were at Strasburgh, in those days of continual disturbance, 900 bells, taken from the villages and small towns of Alsace. These bells had become useless, as people then said, after the abolition of the Christian religion, Roman Catholic and Protestant, and were destined to be transformed into pieces of five or ten centimes. Pleyel obtained permission to choose an unlimited number of them for the execution of his work, which was to take place in the Cathedral. He selected seven giving the notes C, E, B, G, A, F, D.

The following is an epitome of his strange production. The Introduction, "The Awakening of the People," *allegro moderato*, 4-4 in F major, commences softly, and increases with a dull rumour marked continuously by the mournful sounds of the wind instruments. The confusion at last becomes a fearful storm, the attack on the Tuileries, which dealt a fatal blow to the King of France, having reached its highest pitch, the tumult decreases little by little, and very soon appears lost in secondary kinds of agitation. After 97 bars, we hear the first stroke of the bell in C; at the 9th bar afterwards there is added the second in E; at the tenth, the bell in C leaves off, and, at the thirteenth, the bells in G unite with those in E, as, at the 19th, do that in F and that in C. Amid the sounds of the bells, the stringed instruments vibrate most energetically in unison. After 51 bars of this alarm-ringing of the Churches of Paris, we suddenly hear the bell in D, while the drums beat the *générale*, accompanied by the fifes. New confusion, 6-4 in D major, the effect in the orchestra being augmented gradually by the sound of the bells, at first isolated, then doubled, in B and in A, and lastly in F and G. This surprising instrumentation grows fainter; the wind instruments are silent, and the quartet no longer expresses more than the mournful sighs of the wounded and the dying. Suddenly the Royalists appear singing Grétry's celebrated air: "O, Richard,

ô, mon roi!" But, at the seventh bar, the terrible music of the fight, in 6-4, breaks forth with renewed vigour. It is followed by sweet and gentle harmony, *adagio*, quickly interrupted by an *allegro*, expressing courage and daring. A number of harmonious chords in A major lead up to another very well known air of Grétry's: "Oh peut-on être mieux . . . ?" But at the conclusion of these strains, the report of the cannon is heard in the distance. Amid a revolutionary tempest, the home joys of family are of short duration. There is an indescribable rumour; the warlike kettle-drums grow animated, and lead, *crescendo*, at the double quick, 6-8, to the furious struggle between the two principles: the Republic and Royalty. It is here that the Alsatians assert Pleyel raised himself to the height of the 'Titan, Beethoven. The instrumentation is fearfully effective: the roar of the cannon, the sounds of the bells in B, D, G, C, F, and E, and the roll of the drums. . . . the kettle-drums, too, come out with prodigious force. At length, the chaos seems to have sunk into silence; the quartet ends in tones of lamentation, but suddenly the drums and kettle-drums announce the sanguinary triumph. A powerful chorus accompanied by brilliant instrumental music in D, 4-4, pronounces the words: *La victoire est à nous; le peuple est sauvé!* To this is united, with accompaniment of the orchestra which performs the famous "Ca ira," a four-part chorus 2-4, *allegro*, which sings the following verses, revolutionary both as regards words and music:—

"Nous t'offrons les débris d'un trône,
Sur ces autels, ô sainte Liberté.
De l'éternelle vérité
Ce jour enfin qui nous environne (?)
Rend tout un peuple à la félicité;
Par sa vertu, par sa fierté
Il conquiert l'égalité.
Parmi nos héros la foudre qui tonne
L'annonce au loin à l'humanité.

A WOMAN (*sola*).

Mon fils vient d'expirer,
Mais je n'ai plus de roi!

Romance.

Il fut à son pays avant d'être à moi,
Et j'étais citoyenne avant d'être mère.
Mon fils! par tes vertus, j'honore ta poussière!"

Immediately after the last bar of the chorus: "Nous t'offrons les débris d'un trône," the noisy music of the "Ca ira" is again introduced. A soprano then sings two strophes of rampant republicanism commencing:—

"Ah! périsse l'idolâtrie
Qu'on voue à la royauté,
Terre ne soit qu'une patrie,
Qu'un seul temple à l'humanité," etc.

The following third strophe is sung by a tenor:

"Les Français qu'on forme à la guerre,
Appellent contre les tyrants
Les représailles de la terre
Du haut des palais fumants.
Des bords du Gange à ceux du Tibre,
Dieu! rends bientôt selon nos vœux
Tout homme un citoyen heureux,
Le genre humain un peuple libre."

The chorus repeats the last two lines, and then the baritone comes in with the recitative.

"Nous finirons son esclavage;
Ce grand jour en est le présage."

The work finishes with a brilliant coda of the chorus: "Nous t'offrons," etc., always accompanied by the music of "Ca ira."

On the day that the *Tocsin allégorique* was performed for the first time, the magnificent Cathedral was literally invaded by the crowd, and the Strasburghers, more or less old, said, in 1835, that the public was overpowered by indescribable enthusiasm. The cries of "Vive Pleyel" "Vive la République" resounded on all sides, and Pleyel was immediately freed from the custody of the gendarme, it being said that no one but a true patriot, and a foe to slavery could have produced such a master-piece. Of

* From *La Gazette Musicale*.

the numerous republican verses dedicated to Pleyel, the following are perhaps the least bad:—

"A PLEYEL.

"(Compositeur des Peuples régénérés.)

"Ce qu'un mortel n'oult jamais,
Ton *Tocsin* aux peuples révéle,
Foudroyant le vieux, le mauvais,
Il proclame l'ÈRE NOUVELLE."

The success of this revolutionary composition increased with every performance. People flocked from far and wide to hear it, and Pleyel had never been so popular. What, however, did he do, in 1793, in the midst of his unasked-for triumph? Not wishing to lose his prestige, he suddenly disappeared, like a prudent musician, and went to London. Despite of this, the *Tocsin* did not cease to be the rage. It was transported from the Cathedral Choir to the grand Mirror Concert Room, which was closed with it in 1798. The following year it was performed in the new room of the Réunion des Arts. Soon afterwards, however, nothing more was heard of this music of the New Era. The Consulate was not propitious to it; Bonaparte preferred for his governmental regimen calming to exciting music.

It is a somewhat remarkable fact that the seven bells selected by Pleyel for his *Tocsin allegorique*, thanks to the musical purpose to which they were devoted, escaped the fate of the rest. Five were restored, after the re-establishment of the Christian religion, to their legitimate owners. One, which was accidentally taken to the Strasbourg Theatre, perished in 1800, when that edifice was burnt down, and, lastly, the seventh, the one in E, was preserved in 1835 at the Office of the City Archives. A strange page in the history of music is this revolutionary work of Pleyel's!

DR COREMANS.

Tunes for Music.

"BROTHER JACK!"

(Copyright reserved.)

Why, brother Jack! What cheer, old boy?
I'm home for good—my flag is struck.
You're looking worn, and grey, old man,
And altogether out of luck.
We haven't met for many a year,
But now we meet again once more,
I'd like to see your dear old smile,
To greet me now I'm safe on shore.
We're brothers, ain't we, still, old man?—
Lord love us! what a time ago
Since we were curly-headed boys—
Dear heart! it makes my eyes o'erflow!
The kind old mother!—Jack, d'ye mind
The poor old soul's sad tears for me,
When to her heart she held me fast,
That day I first went off to sea?
And so she's gone, you tell me, Jack!
And things have mostly queered a bit—
The crops been bad; the cattle died;
And with it all you're sadly hit.
Taint all smooth sailing, Jack, d'ye see;
There's storms about for most poor men,
But keep her head well up to wind—
You'll mostly steer to port again.
We'll work the farm together, lad!
We'll rig anew the dear old home;
I'll blow my cloud, and spin a yarn
About the seas I used to roam.
And when the CAPTAIN's signal comes,
To slip our cables, this our prayer:
That He'll in mercy take us both,
To join the dear old mother—there!

171, Gloucester Road,
Regent's Park, N.W.

CHARLES J. ROWE.

It is reported from Cincinnati that Mr Fechter will lose a leg by amputation, the result of his recent accident on the ice in that city. We hope that the report may prove incorrect.

LONDON BALLAD CONCERTS.

There were twenty-seven pieces—vocal and instrumental—in the programme of Mr John Boosey's fifth concert, and a crowded as well as delighted audience managed to secure the acceptance of encores for all above nineteen. The repetition of others was asked, and hearty applause, in greater or less degree, fell to the lot of every one. After this bare statement of fact, it cannot be necessary to point out that the entertainment was a marked success; and when a ballad concert may be so described, a good deal may be involved in the way of thorough enjoyment, and almost childlike enthusiasm. It does one good to see Mr Boosey's audience, what time, songs and singers are to the public taste, and encores are granted with promptitude, for then "killing care and grief of heart" have no lodgment in St James's Hall.

It would be of little use to go through the programme item by item; let us, therefore, note only the chief successes, the greatest of which were gained by Mr Santley. Our popular baritone first sang Hatton's "Fair is my love," for which he might have accepted an encore. His next song, Pinsuti's "Free Lance," was imperatively re-demanded, as was the old Ballad about a "Leather Bottell." Responding on this last occasion, Mr Santley gave two verses, but the audience were bent upon getting another song, out of their favourite, and gained "My Polly" for their pains. Mr Lloyd was twice recalled after singing Sullivan's "Love laid his sleepless head," and had to repeat the same composer's "Once again," as well as Austin's "Roll-call." Other encores were awarded to Miss Edith Wynne and Miss Antoinette Sterling, while the services of Madame Osborne Williams, Miss Josephine Laurence (piano), and the London Vocal Union were received with every mark of appreciation. In short, the entertainment could not possibly have been a greater success.

VIENNA.—As the Intendant of the Imperial Operahouse declined to re-engage Mad. Friedrich Materna on the terms she demanded, namely, 17,000 florins a year, the lady has accepted an engagement at the Hamburg Stadttheater, the manager of which has consented to give the terms in question.—On her return from her triumphal tour through Germany, Miss Minnie Hauck appeared here for one evening only, as Rosina, in *Il Barbiere*. In the singing-lesson scene she sang songs in three languages—English, Italian, and French.

ROME.—Fate has been singularly unkind, this season, to Sig. Jacovacci, the manager of the Apollo. The theatre was to have been opened with *Aida*, Signora Stolz, Sanz, Signori Niccolini, Aldighieri, and Nannetti, sustaining the principal parts. Signora Sanz was taken ill before reaching this capital, and it was determined to commence the season with *Les Huguenots*, executed by Signora Wizjack, Pernini, Braccialini, Signori Niccolini and Castelmarty. But Signora Wizjack, in her turn, was taken ill. The opening had to be deferred a day. At length, the theatre really did open, though Sig. Castelmarty was somewhat indisposed the first night. The manager now determined that he would get up another opera, to alternate with *Les Huguenots*, so that he might give five performances a week, and thoroughly rehearse *Aida*. He chose *La Forza del Destino*, and confided the leading parts to Signora Stolz, Signori Masini, Aldighieri, Viganotti, and Nannetti. But a Preziosilla was wanting. A week was lost in finding one. A lady was engaged at Milan, but found, at rehearsal, utterly incapable of performing the character. She was politely shown the stage-door, and Signora Passigli engaged in her stead. Everything now seemed to be going on admirably, when Sig. Masini fell ill. No sooner had he recovered, ere Signora Stolz was attacked. But she determined not to give in, and the curtain went up for the first performance of *La Forza del Destino*. The audience welcomed warmly Signora Stolz on her first appearance. They soon perceived, however, that she was suffering under a severe cold. Sig. Masini, also, was received with applause, but he, likewise, was labouring from the effects of indisposition. In the first act, after unheard-of efforts to continue, Signora Stolz was obliged to retire. The piece then proceeded without a *prima donna*, but, in the second act, Sig. Masini was under the necessity of following the example set by Signora Stolz. As an opera cannot be satisfactorily performed without the tenor as well as without the *prima donna*, the curtain had to be dropt. There was a tremendous disturbance in the theatre, and the only means of pacifying the audience was to return them their money. After this, the theatre was opened for three nights a week with *Les Huguenots* and a ballet. Sig. Masini, not getting better, cancelled his engagement. It is to be hoped that, when it is produced, *Aida* will compensate the manager for the ill-luck which has hitherto attended him this year.

WAIFS.

Mr Howard Paul is performing in the United States in connection with the Soldene Opera Troupe. He appears in a musical vaudeville written by himself, entitled, *Locked Out*. Mr Paul returns to England in March or April.

We (*Arcadian*) desired to have printed, in our musical department this week, the names of the members of the Philharmonic Society's orchestra, but when the composers had set up the first three—viz.: Lautenschlager, Wendelschaefer, and Pfeiffenschneider, they struck, and refused to complete the list.

One of the new policemen in Elizabeth arrested a negro last week, who resisted so stoutly that the officer splintered his club over his head. At his examination at the station-house he was asked whether the officer had struck him with his club. "No, sah; not dat I's awah of," was the prompt reply.—*N. Y. World*.

Miss Nessie Goode, Miss Bolingbroke, Mr Henry Guy, and Mr Henry Pope, all students at the Royal Academy of Music, will sing the quartet, "God is a Spirit," from *The Woman of Samaria*, at the next Monday Popular Concert, the first part of which is to be devoted to the compositions of Sterndale Bennett.

It is evident that the Boston *Journal* does not think it necessary that the person it sends to criticize performances of opera bouffe should understand French, as its critic recently got off these sentences: "Unfortunately, the enjoyment of the occasion was seriously marred by the want of librettos, these having failed to arrive from New York in season. Accordingly, although the story of the play may be made out, in a measure, by following the action, we will not venture to tell it, but await a more favourable opportunity."

Referring to Professor Oakeley's New Funeral March and its recent performance in Edinburgh, the *Scotsman* says:—

"A feature of the concert looked forward to with special interest was Professor Oakeley's recently-written Funeral March, performed for the first time, and conducted, at the desire of the Choral Union, by the composer. It came into the programme, alas, with strange appropriateness, inasmuch as yesterday morning had brought the sad tidings of the loss which music has sustained in the premature death of the greatest composer whom England has produced in the present generation. We would be disposed to assign the March a very high place among the writings of the present incumbent of our music chair. Impressive from beginning to end, it possesses a degree of originality which is extremely difficult of attainment in a composition of its class. The key is the same as that of Beethoven's famous march in the *Eroica* symphony, C minor; the melody is touching, the harmonization very fine and varied, and the scoring displays an unusual command of orchestral resources. The wail of intense grief in the introduction, the deep sadness of the opening strain, where the measured tread of the mourners is so well suggested in the bass, the consolatory ray of hope mingled with regret in the middle movement in the major key, and the less blank despair on the recurrence of the original subject after the close of the trio, made themselves felt and appreciated."

It is a deeply interesting and noteworthy fact, that among all the busy workers in letters this day, possibly the most vigorous, and certainly not the least cheerful, are five men who have long since passed the grand climacteric, and who, with a single exception, have filled the allotted term of threescore and ten years with unremitting brain work. The long-lived and active spirits we refer to are none other than Victor Hugo, Carlyle, Emerson, Bryant, and Longfellow, whose average age equals the years of the present century, and whose memory shall outlive many centuries yet to come. One and all, they are apparently as eager, and we rejoice to say, as capable for work, as they were half a century since. Hugo—whose life and writings were reviewed but lately at considerable length in our columns—is engaged, at his present age of seventy-three, on a great poem, entitled, "Les Quatre Vents de l'Esprit"; Carlyle, at seventy-four, is writing a "History of the Norse Kings"; Emerson, at seventy-two, is composing a "Critical Dissertation on Poetry"; and Bryant and Longfellow, at the respective ages of eighty and sixty-eight, are producing verses which, as a writer in the *World* justly observes, present a pleasing contrast to the less hopeful plaints of our younger bards. The question then arises, What is it that moves men who have drunk unstintedly of fame, and who can appraise the bubble reputation at its true value—what is it that moves them to ply their pens at an age when they might be expected to find their chief delight in the undisturbed repose they have so fairly earned? Literature may have lost for them its early fascinations, but the ardent passion for work which accompanies genius is not to be either quenched or cooled. The glow of active intellects is radiated in work for the blessing of their fellows; and if Mr Bryant, being eighty years of age, sits down to humour the Muse that has so long attended him, he doubtless can plead what must be the reason of every inspired poet—

I do but sing because I must,
And pipe but as the linnets sing.

—*Arcadian*.

The Archbishop of Canterbury has conferred the degree of Doctor in Music on William Henry Longhurst, Esq., Organist of Canterbury Cathedral.

The late Sir W. Sterndale Bennett's beautiful work, *The Woman of Samaria*, was performed, on Monday evening last, at the Prince of Wales Assembly Rooms, by the Scarborough Amateur Vocal and Instrumental Society (conductor, Dr Sloman). In the miscellaneous selection, which formed the second part of the concert, was introduced a new song by Dr Sloman, "No Tidings," which was enthusiastically received by the large and distinguished audience.

NAPLES.—It is nearly certain that Sig. Musella will open the San Carlo without any grant from the Corporation. But everything depends on whether the chorus will, or will not, accept lower terms than last season. Should they consent, *I Puritani*, *Aida*, *La Forza del Destino*, and the ballet of *Le Figlie di Cheope*, are mentioned as among the works to be produced.

BERLIN.—Subsequent performances have confirmed the favourable impression produced at the Royal Opera-house by Herr Richard Wüster's comic opera, *A-ing-fa-ki*, on the first night of its production. Of the artists engaged in it, Herr Salomon and Madlle Lehmann most distinguished themselves. Herr Betz, Herr Sachs, and Mad. Kupper-Berger did not make as much of their parts as they might have done.—At the Friedrich-Wilhelmstädtisches Theater, *Gioffé-Gioffla* alternates in the bills with *La Fille de Mad. Angot* and *Fledermaus*, but not one of these three works is very attractive. The management are said to have resolved on producing Lortzing's *Wildschütz*, and, likewise, *Die Beiden Schützen*. Should these prove successful, the management, it is further reported, will revive various operas by Dittesdorf, Schenk, Kauer, Wenzel Müller, and others.—On the 10th April, when her engagement expires, Mad. Mallinger will leave the Royal Opera-house. She will not accept a fresh permanent engagement, but adopt the "starring" plan. In April, she will sing at the theatres in Dortmund and Strassburg. In May, she will sing in various operas by Herr Richard Wagner at Munich.—The principal items in the programme of Herr Joseph Wieniawski's second concert were Schubert's "Wanderer Fantaisie," Op. 15; several pieces by Chopin; Fugue in E minor, Handel; Gavotte, B minor, J. S. Bach; "Nocturne," J. Field; "Perpetuum mobile," C. M. von Weber; and various original compositions of the concert-giver.—Professor Stern being prevented by illness from conducting at the last Reichshallen-Concert, was replaced by Herr Janka, who proved an efficient substitute. Dr Hermann Zopf, however, himself conducted a "Fest-Ouverture" of his own, which would have been more successful had the fancy in it equalled the erudition. Madlle Langner gained golden opinions by her rendering of Juno's air from Handel's *Semele*. Herr Michal Hertz played Chopin's F minor Concerto. The second part of the concert was taken up exclusively by Schumann's E flat major Symphony.

MUSIC RECEIVED FOR REVIEW.

- ROBERT COCKS & Co.—"The Harvest Song," transcribed for the pianoforte by G. F. West; "Sabrians," for the pianoforte, by W. S. Bockstro; "Poor Ellen," song, by Ciro Finazzi; "Waiting for the swallows," song, by Ciro Finazzi; "Christ walking on the sea," song, by W. F. Wrighton; "Memories of home," song, "Only to see thee," song, by Fabio Campana; "Vocal Quartet," No. 34, "Victoria," part-song, by Henry Smart; "A duet for two violoncellos," by P. J. Smith.
- J. B. CRAMER & Co.—"Sisette, the blind girl," song, in the *Two Orphans*, by J. E. Mallandaine; "Les Papillons," pour piano par Napoleone Viorino; "Open the door," love song, by Stephen Massett; "Lucette," Romance, by G. Serpette.
- CHAPPELL & Co.—"The Tear," song, by L. Zaverthal.
- EVANS & Co.—"At the Eastern gate," song, by Berthold Tours.
- C. LONSDALE.—"My lady fair," song, by Fanny Susan Wyvill; "Ye little birds," song, by Arthur G. Thomas; "The Life Chase," song, by E. Silas; "Woman rules you still," song (from *The Sultan*), by E. J. Loder.
- LAMBOEN COCK & Co.—"Improvisi for the Pianoforte," "Larghetto and Fugue, for the Organ," by Westley Richards.
- J. McDOWELL & Co.—"Air de Ballet," morceau caracteristique, "Andante Scherzo et Trio," pour le piano, "Joyous Spring," caprice, pour le piano, "Conte d'autre fois," feuille d'album, par Clara Gottschalk; "Romance de Garat," pour piano, par Ch. Neustedt.
- WILLIAM MORLEY.—"Preciosa," serenade, composed by Leonard Barnes.
- NOVELLO, EWER & Co.—"The Organist," Quarterly Journal, edited by William Spark.
- STANLEY LUCAS, WEBER & Co.—"The Path thro' the Snow," song, by Fredk E. Barnes.
- SIMPSON & Co.—"Marche Heroique," for the pianoforte, by Jacob Bradford; "Fleur de Lys," pour le piano, par Edouard Bonville; "The Fairies' Ring," song, by T. G. B. Halley; "Laughing Lips," valse brillante, by Richard F. Harvey; "The Little Roamer," song, by George B. Allen; "The world is what we make it," by Carlo Minasi.
- JOSEPH WILLIAMS.—"Ballet Music in G," arranged for the pianoforte, by F. B. Waldeck; "Sing again that dear old song," by Arthur Grenville; "From dark to dawn," song, by Elizabeth Philip; "The Last Serenade," song, by E. Paladilhe; "Havanaise," pour piano, "Transcriptions variees," No. 1 (Air Ecossais, "Robin Adair"), No. 2 ("Maiden's Flower Song"), No. 3 ("Sweet Home"), "Serenade de Zanetto," pour piano, par Ch. Neustedt; "Menuet," for the pianoforte, by Benjamin Godard; "Fisher Maiden," transcribed for the pianoforte by George Jackson; "Menuet de Bergame," pour piano, "Kermesse," pour piano, par Auguste Durand.

THE VOICE & SINGING BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVIDSON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis of Basingstoke says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

Just Published.

TRUE LOVE. Song. The Words by CLARICE. The Music (dedicated to the Countess of Zetland) composed by JAMES R. ROOKS. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

MAGGIE'S RANSOM. Song. The Words by C. L. KENNEY. The Music by M. W. BALFE. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

THE PORTRAIT (Das Bildniss). Lied for Voice and Piano. The English Words by Mrs CAMPBELL. The Music by WILHELM SCHULTHEIS. Price 3s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

CARE TENEBRE. Duetto. Composed by J. P. GOLDBERG. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"A LOVER'S SONG."

A LOVER'S SONG. Composed expressly for, and sung by, Mr VERNON RIGBY. The Poetry by EDWARD COPPING. The Music by LOUIS DIEHL (Composer of "The Mariner," &c.). "Mr Vernon Rigby next re-appeared, and sang 'A Lover's Song,' expressly composed for him by Louis Diehl. Both the words and music of the song are simple, and they received ample justice from the singer. An encore was demanded, and Mr Rigby repeated the last verse."—*Birmingham Daily Post*. "We must compliment Mr Rigby on his rendering of 'A Lover's Song.' This charming melody, by Louis Diehl, is worthy of Mendelssohn himself, and Mr Rigby seemed to catch the exact feeling without over-doing it."—*Manchester Evening News*. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

LEU D'AMOUR. Pièce joyeuse pour le pianoforte. Par LOUIS DIEHL. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

SHE STOOD IN THE SUNSHINE.

The Poetry by JESSICA RANKIN.

The Music by M. W. BALFE.

Sung with great success by Mr EDWARD LLOYD at Mr Kube's Concert at Brighton. Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"Mr Edward Lloyd gave the audience an unexpected degree of pleasure by his very admirable interpretation of Schubert's lovely 'Serenade,' and made scarcely less impression by his elegant delivery of Balfe's truly beautiful melody, set to words by Jessica Rankin. 'She stood in the sunshine,' an air that may compare favourably with the very best of this master's inspirations."—*Brighton Guardian*.

"THE MAIDEN'S SIGH."

REVERIE for the PIANOFORTE.

Composed by LILLIE ALBRECHT.

Price 3s.

AND

"THE MAIDEN'S TEAR."

SECOND REVERIE for the PIANOFORTE.

Composed by LILLIE ALBRECHT.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

CHORAL WORKS FOR TREBLE VOICES ONLY.

CANTATAS.

THE SEA-MAIDENS.

By J. L. ROECKEL.

Price 3s. Net.

SONGS IN A CORN-FIELD.

By G. A. MACFARREN.

Price 3s. Net.

THE KNIGHT OF PALESTINE.

By WEBER.

Price 3s. Net.

THE MOUNTAIN MAIDENS.

By F. ROMER.

Price 3s. Net.

THE ELFIN KNIGHT.

By IGNACE GIBSON.

Price 3s. Net.

KING RENE'S DAUGHTERS.

By HENRY SMART.

Price 4s. Net. Paper Covers.

" 6s. " Cloth Covers.

THE PAGE.

By M. W. BALFE.

Price 3s. Net.

WESTWARD HO!

By J. L. ROECKEL.

Price 4s. Net.

TWO-PART EXERCISES.

For Vocal Classes, in Two Books, each 4s. 1 Class Copies, 8vo, in One Book, 1s. Net.

DUETS FOR TREBLE VOICES.

Each Book contains SIX DUETS BY POPULAR COMPOSERS (Class Copies). Books 1 and 2 are Now Ready. Price 1s. each Book.

TRIOS FOR TREBLE VOICES.

Price 6d. each. (Each Number Half-price, 3d.) Or in Books, each 1s. Net.

BOOK I.

1. *Now the dance Weber.
2. *Through the dim Gounod.
3. *Triumph of Oberon Allen.
4. *On the sea Gounod.
5. *The Bee Barrett.
6. *Song of the Water Smart.

BOOK II.

7. *Oh, boatman, row Donizetti.
8. *Village bride Costa.
9. *Pilgrim's evening Wagner.
10. *Music of the night Walton.
11. *I love my love Allen.
12. *Hark! o'er the Wallace.

BOOK III.

13. *Now lightly we Balfe.
14. *Hark! o'er the Balfe.
15. *A psalm of life Pissuti.
16. *Araby's daughter Overthorpe.
17. *Come o'er the waters Bonoldi.
18. *Where the fairies Balfe.

BOOK IV.

19. *The skylark Gilbert.
20. *Hark! the Gondolier Riccardi.
21. *Too late Barnett.
22. *When the moon is Bishop.
23. *The sun has been Bishop.
24. *Bridal Chorus Barnett.

BOOK V.

25. *Merry minstrels are Wagner.
26. *Good morning Lillo.
27. *Hark! the merry Flotow.
28. *With song of bird Flotow.
29. *Happy as the bird Wallace.
30. *The red cross banner Badia.

BOOK VI.

31. *The distant bell Badia.
32. *The sunset bell Pissuti.
33. *Who'll follow Paggi.
34. *Sleep on Balfe.
35. *O the summer night Prentice.
36. *O hear ye not Smart.

BOOK VII.

37. *Sea flowers Barnett.
38. *Forest home Benedict.
39. *Warbler of the forest Benedict.
40. *Thoughts of home Benedict.
41. *Welcome Spring Philp.
42. *The noly mill Paggi.

* These can be had in folio size, with Accompaniment.

BOOK VIII.

43. *Faith Rossini.
44. *Hope Rossini.
45. *Charity Rossini.
46. *Fairy tale Campana.
47. *Autumn leaves Balfe.
48. *Let us haste to the Bishop.

BOOK IX.

49. *The Village Church Becker.
50. *Come, sisters, come Gordiniani.
51. *The Zingari Balfe.
52. *Morning Handley.
53. *Evening T. Handley.
54. *Sleep, gentle lady Bishop.

BOOK X.

55. *The Rhine Boat Ardit.
56. *Angels that around Wallace.
57. *Happy Wanderer Abt.
58. *Through the grassy Balfe.
59. *Our happy valley Bordese.
60. *Blessed be the Home Benedict.

BOOK XI.

61. *Happy, smiling faces Gomez.
62. *Fairest flowers Pissuti.
63. *Goddess of the dawn Smart.
64. *At our spinning wheel Wagner.
65. *How can we sing Verdi.
66. *The standard waves Bishop.

BOOK XII.

67. *A spring sun peepeth out Richards.
68. *The storm Richards.
69. *Lightly, softly Flotow.
70. *Over woodland, over plain Pissuti.
71. *Flow softly, flow Costa.
72. *Blowing bravely Campana.

BOOK XIII.

73. *Buzzing Randegger.
74. *Softly now Duggan.
75. *The Sleigh Bells Anderton.
76. *Dancing Sunbeams Rossini.
77. *Fair and fertile valley Guglielmo.
78. *Friendship Allen.

BOOK XIV.

79. *Our Vesper Hymn Ricci.
80. *Our last farewell Curichman.
81. *Flower Greeting Curichman.
82. *Hark the Pilot Bishop.
83. *While the days are bright Bordese.
84. *Sweet Bird of Heaven Wallace.

LONDON:
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.

BOOSEY & CO.'S NEW PUBLICATIONS.

This Day, price 3s. 6d. paper, 5s. cloth, gilt edges.

THE ROYAL EDITION OF "L'ELISIR D'AMORE," with English and Italian words.

This Day, price 3s. 6d. paper, 5s. cloth, gilt edges.

THE ROYAL EDITION OF "LA FILLE DE MADAME ANGOT," with English and French words.

In One Vol., price 5s. cloth, or separately, 1s. each.

THE ROYAL EDITION OF BALLAD OPERAS, with Dialogue, Stage Directions, &c., complete:—

LOVE IN A VILLAGE. | THE BEGGAR'S OPERA.
ROSINA. | NO SONG, NO SUPPER.

Edited by JOHN OXENFORD and J. L. HATTON.

"Should be in the hands of the amateurs of the period seeking for a genuine air to sing."—*Athenæum*.

"Should find an honoured place in every library. It is a pleasure to meet the sterling old melodies, after the surfeit of thin, tuneless compositions, of which opera-bouffes are made up."—*Graphic*.

Just Published, price 7s. 6d.

NEW ORGAN TUTOR.—DR. SPARK'S HANDY-BOOK FOR THE ORGAN, containing complete Instructions for the Use of the Manuals and Pedals, with 150 various examples, by the best Composers, for the Organ.

"Dr. Spark has supplied a real want. He has compiled an excellent Manual of Instruction for the Organ, by the use of which many of the faults of other bad systems may be avoided. Young organists can have no better tutor than Dr. Spark."—*Nottingham Guardian*.

"A more thorough and complete Organ Tutor than this we have never seen. Every point of difficulty in the study of the instrument is fully elucidated, and the treatment of all parts and peculiarities is exhaustively dealt with. Let every one who would learn to play the organ well, obtain and study Dr. Spark's Handy-book."—*Edinburgh Daily Review*.

NEW HALF-CROWN MUSIC BOOKS.—
ROBERT SCHUMANN'S 36 SHORT PIECES 2s. 6d.
MENDELSSOHN'S 36 SONGS WITHOUT WORDS 2s. 6d.
STRAUSS' 18 SETS OF NEW WALTZES... 2s. 6d.
TWENTY-EIGHT PIECES FOR THE DRAWING-ROOM... 2s. 6d.
THIRTY-SIX BALLADS, by ARTHUR SULLIVAN, MOLLOY, GATTY, and CLARIBEL ... 2s. 6d.

This Day, price 1s. each.

NEW ILLUSTRATED SERIES OF DANCE BOOKS.—Boosey & Co. beg to announce that the success of their late Christmas Annual has induced them to bring out the following Dance Numbers of the Musical Cabinet, illustrated in colours by Leighton Brothers. Each number contains Six Complete Sets of Waltzes, price 1s.; post-free, 1s. 2d.

167. STRAUSS' "WEINER BLUT," "DOCTRINEN," "Wein, Weib, und Gesang," "Ball Promessen," "Lilien Kranze," and "Fesche Geister" Waltzes.

157. STRAUSS' "THOUSAND AND ONE NIGHTS," "Telegramme," and four other Waltzes.

101. STRAUSS' "BEAUTIFUL DANUBE," "Good Old Times," "Wiener Kinder," and three other Waltzes.

155. GUNGL'S "DREAM OF THE OCEAN," "Peterhoff," and four other Waltzes.

ALSO,

164. CHRISTMAS NUMBER, containing the "Madame Angot" dance music.

This Day, price 1s.

TEN POPULAR PIECES FOR THE PIANO-FORTE (Boosey's Musical Cabinet, No. 166), including the "Golden Waves," Ghys' "Air of Louis XIII.," "Voix du Ciel," "Le Zephyr," and Wollenhaupt's "Styrienne," "Caprice Arien," "Gazelle," and "Scherzo Brillante," &c.

This Day, price 1s.

TEN CLASSICAL PIECES FOR THE PIANO-FORTE (Boosey's Musical Cabinet, No. 165), including Hiller's "Guitarr," Henselt's "Berceuse" and "Love Song," Rubenstein's "Barcarolle," Von Bülow's "Carnival of Milan," "Les Deux Alouettes," Raff's "Abend," Gluck's "Gavotte," "The Harmonious Blacksmith," &c.

Published This Day, price 1s. 6d.

FIFTY FINGERED EXERCISES FOR THE VIOLIN, selected and Edited by HUBERT RIES. Dedicated to Herr Joachim, who thus writes of the work to the editor:—
"I was very happy to become acquainted with your 'Fingered Exercises,' which, through your ingenious manner of distinguishing the fingers that are to be elevated, and held down, offer an essential help in imparting to scholars an easy position to the hand and an exact knowledge of fingering. I accept, therefore, the dedication of your work thankfully, and will gladly assist in disseminating it."

LONDON: BOOSEY & CO., 295, REGENT STREET, W.

SYDNEY SMITH'S FOUR NEW PIECES.

"EN ROUTE."
MARCHE MILITAIRE.
Price **FOUR SHILLINGS.**

"TITANIA."
CAPRICE.
Price **FOUR SHILLINGS.**

"MARTHA."
SECOND FANTASIA ON FLOTOW'S
OPERA.
Price **FOUR SHILLINGS.**

"ADELAIDE."
TRANSCRIPTION OF BEETHOVEN'S
CELEBRATED SONG.
Price **FOUR SHILLINGS.**

*The above-named pieces were played by the
Composer at his recent Pianoforte Recitals with
distinguished success.*

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE

CHAPPELL & CO.'S PEOPLE'S HARMONIUM

SOLID DARK OAK CASE.

BY
ALEXANDRE.
Price **FOUR GUINEAS.**



Registered 22nd January, 1874.

Size—Length, 2 ft. 6 in.; Depth, 11 in.; Height, 2 ft. 9½ in.

Compass, 4 Octaves, to
F F

This Harmonium has been designed expressly to meet the frequent demands made for a small instrument of good quality of tone, and at a price within the reach of all. By the aid of newly invented machinery, and the combined resources of Messrs ALEXANDRE's large manufactory, CHAPPELL & Co. can now offer the above marvel of cheapness, elegance, and good quality of tone, for Four Guineas. It will be found invaluable for small Class Room, Cottage, or Library. As a musical cadence it will be appreciated both for its sweet tone and pleasing appearance.

Also, with Celeste Stop, One Row and a-half of Vibrators,
Price **FIVE GUINEAS.**

CHAPPELL & CO.,
50, NEW BOND STREET, LONDON.

DEDICATED TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

M. W. BALFE'S NEW GRAND OPERA, IL TALISMANO.

The Original English Libretto by ARTHUR MATTHISON.
Italian Translation by Signor G. ZAFFIRA.

Performed with triumphant success by Her Majesty's Opera Company in London, Dublin,
Liverpool, Glasgow, Edinburgh, and Manchester.

Complete, with Portrait, Proem, and Memoir - 2ls.

VOCAL MUSIC.

Edith's Prayer (Placida Notte) 4 0	Wearry hours (Ahi che tedio che languor) Duet 4 0
Sung by Mdme CHRISTINE NILSSON, also by Mdle TIETJENS (original key).	adapted from the Chorus of Ladies 4 0
Ditto (in C and B flat) 4 0	Beneath a portal (La guerra appena) Romance of 4 0
Golden Lovelocks (Folto Chioma), Duet, Tenor, and Bass 4 0	Navarre 4 0
The Rose Song (Candido fiore) 4 0	Sung by Mdle MARIE ROZE (original key).
Sung by Signor CAMPANINI (original key).	Ditto (in E flat) 4 0
Ditto (in A flat and B flat) 4 0	The Ladye Eveline (Canzone d'Evelina) 4 0
I love the sky (Mi piace un cielo) 4 0	Sung by Mdme CHRISTINE NILSSON, also by Mdle TIETJENS (original key).
Sung by Signor CATALANI.	Ditto (in C) 4 0
Song of Nectaburus (original key).	Keep the Ring (Quest' anel). Duet 4 0
Ditto (in C) 4 0	Sung by Madame CHRISTINE NILSSON and Signor CAMPANINI.
Oh! who shall sing the rapture (Oh! chi d'amor, fuo mai) 4 0	Ditto, for Drawing-Room performance 4 0
Sung by Signor ROTA (original key).	Why Sweetheart (Caro perchè si dolente). Trio 4 0
Ditto (in F) 4 0	Sung by Mdme CHRISTINE NILSSON, Mdle MARIE ROZE and Signor ROTA.
Monarch supreme (Sommo Signore), Prayer and War Song (L' arco tendete) 4 0	A Song to Merrie England (Cantiam dell' Inghilterra), Part-Song, S.A.T. and B. 4 0
Sung by Signor ROTA (original key).	Ditto, Glee for male voices, arranged by G. A. Macfarren 4 0
The War Song, Separate, in lower key 4 0	Radiant Splendours (Nella viva trepidanza) 4 0
On balmy wing (A te coll' aure a sera) 4 0	Sung by Mdme CHRISTINE NILSSON, also by Mdle TIETJENS (original key).
Sung by Signor CAMPANINI (original key).	Ditto (in B flat) 4 0
Ditto (in B flat) 4 0	

PIANOFORTE MUSIC.

The Rose Song Wilhelm Kuhe 4 0	Fantasia Edouard Ronville 4 0
Ditto E. L. Hime 4 0	Fantasia G. A. Osborne 4 0
First Fantasia Wilhelm Kuhe 4 0	The Crusaders' March M. W. Balfe 3 0
Second ditto Ditto 4 0	Ditto. For Two Performers Sir Julius Benedict 4 0
Fantasia E. L. Hime 4 0	Fantasia J. Theodore Trekell 4 0
War Song Brinley Richards 4 0	Keep the Ring. Transcription Ditto 4 0
Edith Plantagenet E. L. Hime 4 0	Beneath a Portal. Transcription Ditto 4 0
Fantasia Madame Oury 4 0	Duet for Two Performers Signor Li Calsi 4 0

DANCE MUSIC.

The Talisman Waltz. Illustrated C. Godfrey 4 0	The Talisman Lancers. Illustrated C. Coote 4 0
The Talisman Galop. Ditto Ditto 4 0	The Talisman Polka Arban 4 0
The Talisman Quadrille. Ditto Ditto 4 0	

JULES ROCHARD'S EASY PIECES.

Beneath a portal 2 0	The Rose Song 2 0
Radiant splendours 2 0	The Crusader's March 2 0
Ladies' Chorus and War Song 2 0	Golden Love-locks and Oh! who shall sing the rapture 2 0

LONDON: DUFF & STEWART, 147, OXFORD STREET.